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GUARDIAN

AUGUST 19 - 25, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 47 FREE

EDITOR'S NOTES

By Steven T. Jones
steve@sfbg.com

People like getting high. Whether to just shake off the busy day with a joint or cocktail, or to break free of normal sensory reality and explore the wild beyond, drugs have always been part of the human experience, shaping our societies for good, ill, or a complex and fascinating mixture of both.

Media portrayals of drug use tend toward the extremes, telling either dark tales of dysfunction or else celebrating some counterculture. But we at the *Guardian* take a more nuanced view, recognizing the often-subtle role that narcotics and their related hysteria play in a wide variety of human endeavors.

That's why the *Guardian's* Drug Issue isn't contained in a single section, but laced throughout the paper, from Paul Krassner's op-ed on the early acid pioneers all the way back to Dennis Harvey's list of the top freakouts on film.

In the news section, we explore the growing movement to decriminalize marijuana, rising meth-related emergencies among women, and drug use at Burning Man. Super Ego takes a muddled journey to the bathroom stall, flashing back to the alphabet soup of yesterday's dance floors, while in Lit, we hunt for shrooms and hallucinatory reading, and take a hard look at addiction in Bayshore. And in music, Shady Nate shares the purple you can drink.

Enjoy the trip, and we'll see you on the other side. SFBG

The Drug Issue

Psst, hey man, there's some good shit in here

The Jah Warrior Shelter Hi-Fi crew — Rocker T, Irie Dole, I-vier, and Jah Yzer — are fired up about legalizing weed.

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**Tuesday, August 25, 2009
5:00 p.m. to 7:00 p.m.**

**Alex L. Pitcher Room
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1800 Oakdale Avenue
San Francisco, CA 94124**

For more information on the clean up activities at Hunters Point Shipyard, please contact:

Mr. Keith Forman
Navy Base Realignment and Closure Environmental Coordinator
1455 Frazee Road, Suite 900
San Diego, CA 92108-4310
Local telephone number: (415) 308-1458
Office telephone number: (619) 532-0913
Fax number: (619) 532-0995
Email: keith.s.forman@navy.mil

Information is also available on the Navy's Hunters Point Shipyard website:
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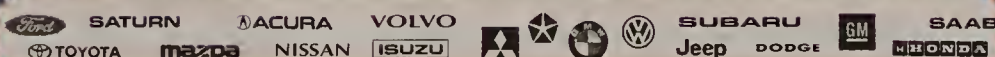
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8.19.09

Garamendi has an unmatched history of intensive work on the most pernicious problems that Congress is now wrestling with.

Garamendi for Congress

EDITORIAL The Sept. 1 special election to replace Ellen Tauscher (who has taken a post with the Obama administration) in the East Bay's Congressional District 10 includes a large field with several great candidates. In fact, any of the top half-dozen or so Democratic Party candidates would be an improvement on Tauscher, a member of the Blue Dog Coalition who supported the Iraq War.

All these top candidates are good on the issues, including requiring a strong public option in health care reform (most go even further and support single-payer), ending the military's "don't ask, don't tell" policy, withdrawing troops from Iraq and developing an exit strategy for Afghanistan, achieving marriage equality, limiting federal drug and immigration raids, reforming Wall Street, and developing a sustainable energy policy that addresses climate change.

But it's a tougher decision to choose between the experienced politicians in the race and a couple of attractive newcomers, who argue that fresh faces and new ideas are what's most needed now in Congress, where the Democratic Party's huge new majorities have so far produced disappointing results.

The most impressive of these new candidates is Anthony Woods, a smart, charismatic young person of color who has a remarkable personal story. From growing up poor in Fairfield with a single mom and without health insurance, Woods got into the U.S. Military Academy at West Point and then went to Harvard, where he earned a master's degree in public policy from the prestigious Kennedy School of Government.

Then, after doing two tours of duty in the Iraq War and earning the Bronze Star, Woods informed his commanding officer that he is gay. He was honorably discharged from the military and forced to

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

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MORE LIKE
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THESE SATELLITE PHOTOS CLEARLY PROVE THAT OUR ENEMIES ARE PLANNING A MAJOR ATTACK ON OUR HEALTH CARE SYSTEM!

OUR ONLY HOPE FOR SURVIVAL IS TO SWITCH TO A SINGLE PAYER SYSTEM!



AND THEY WOULDN'T GIVE UP UNTIL THEY'D STEAMROLLED THEIR PLAN RIGHT THROUGH CONGRESS.
HEALTH CARE REFORM WILL BE A CAKEWALK!

THE INSURANCE COMPANIES WILL GREET US AS LIBERATORS!



by TOM TOMORROW

THEY'D RELENTLESSLY ACCUSE THEIR OPPONENTS OF TREASON.

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LSD as gateway drug

By Paul Krassner

OPINION I took my first acid trip in 1965 at Tim Leary's LSD research center in Millbrook, N.Y. He was supposed to be my guide, but he had gone off to India. Ram Dass (then Richard Alpert) was supposed to take his place, but he was involved in preparing to open at the Village Vanguard as a psychedelic comedian-philosopher. So my guide was Michael Hollingshead, the British rascal who had originally turned Leary on.

When I told my mother about taking LSD, she was quite concerned.

"It could lead to marijuana," she warned.

Meanwhile, a whole new generation of pioneers was traveling westward, without killing a single Indian along the way. San Francisco became the focus of this pilgrimage. On Haight Street, runaway youngsters — refugees from their own families — stood outside a special tour bus — guided by a driver "trained in sociological significance."

On the day that LSD became illegal — Oct. 6, 1966 — at precisely two o'clock in the afternoon, a cross-fertilization of mass protest and tribal celebration took place, as several hun-

dred explorers of inner space simultaneously swallowed tabs of acid while the police stood by helplessly. Internal possession wasn't against the law.

On another occasion, folks from all over the Bay Area were ingesting LSD in preparation for the Acid Test at Longshoreman's Hall, organized by Ken Kesey and his Band of Merry Pranksters. The ballroom was seething with celebration, thousands of bodies stoned out of their minds, undulating to rock bands amid balloons and streamers and beads, with a thunder machine and strobe lights flashing, so that even the Pinkerton guards were high by contact. Kesey asked me to take the microphone and contribute a running commentary on the scene.

"All I know," I began, "is that if I were a cop and I came in here, I wouldn't know where to begin...."

My next stop was determined by a press release from the campaign headquarters of Robert Scheer, a Democrat who was running for Congress in Oakland: "Usually informed sources reported today that an outlawed left-wing psychedelic splinter within the Scheer campaign will caucus with Paul Krassner at 2 a.m. Saturday night, at the Jabberwock. These authoritative sources reported

that Krassner, who has just returned from Washington, will deliver a preview of the State of the Union Message for 1966."

Although decriminalization of marijuana was one of Scheer's platform planks, he admitted to the audience that he wouldn't smoke pot himself as long as it was illegal. I in turn announced that I wouldn't stop smoking pot until it was legal. The previous year, before I emceed a teach-in at the Berkeley campus, Stew Albert of the Vietnam Day Committee had introduced me to Thai stick, and I became a dedicated toker.

"Now I know why there's a war going on in Southeast Asia," I observed. "To protect the crops."

That simple quote was enough to land my picture on the cover of the *Berkeley Barb*, smoking a joint. But my mother was right. LSD *did* lead to marijuana. **SFBG**

Paul Krassner was the founder of The Realist (an alternative press prototype), is the author of Who's to Say What's Obscene: Politics, Culture and Comedy in America Today and In Praise of Indecency: Dispatches From the Valley of Porn, and is a monthly columnist for SF Carnal Nation (sf.carnalnation.com)

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LETTERS

CONDITION CRITICAL

The [Obama] administration is hinting that the "public option" will be dropped from the health care reform bill. This is just unacceptable to me. Health care reform to me means at least a public option, if not a single-payer system, and universal health care coverage. If a Democratic president and a Democrat-controlled Congress cannot deliver these two options, then the Democrats have failed and the Republicans win. A defeat or a watered down "reform" bill will give the Republicans a leg up for the midterm elections. A defeat will also assure continued obscene profits for insurance companies while consumers will continue to pay more for less coverage.

Ralph E. Stone
San Francisco

PROTECT ELEPHANTS

While most media outlets write the same old fluff year after year, I'm pleased to see that the *Guardian* isn't afraid to pull back the curtain and show readers the truth about what goes on behind the scenes at the circus ("Big top blues" 8-12-09). An undercover investigation of Ringling Bros. Circus revealed a head elephant trainer and animal superintendent striking elephants in the head, trunk, and ears with a heavy, metal-tipped bullhook. Asian elephants are highly intelligent and social endangered species. They belong in the wild with their families, not in loud arena being poked and prodded for a few cheap laughs.

Kristie Phelps
Oakland

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357, fax (612) 341-9358.

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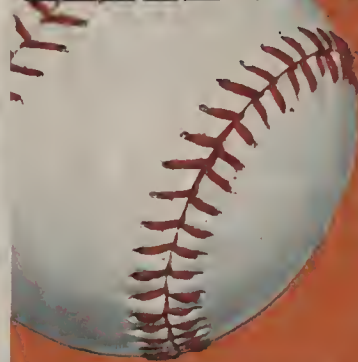


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GUARDIAN

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GARAMENDI

CONT.,

repay the federal government for his college tuition, in the process becoming a cause célèbre in the LGBT community, which has strongly backed his candidacy.

Adriel Hampton, a former San Francisco *Examiner* political reporter who now works for the San Francisco City Attorney's Office, also brings to the race a fresh perspective and intriguing ideas about using technology to engage more citizens with their government. We're glad they're running, but they could each use some more political experience before assuming such an important office at this critical point in history.

Fortunately, there are three Democratic Party office-holders in the race. Joan Buchanan is a member of the California Assembly who is running a strong race, while State Sen. Mark DeSaulnier has a more extensive political background, a long list of endorsers (including Tauscher and Sen. Mark Leno), and a strong voice calling for fundamental reforms of the political system, including being an early proponent for calling a constitutional convention in California.

DeSaulnier was the clear frontrunner and would have made an excellent member of Congress — but then Lt. Gov. John Garamendi dropped his plans to run for governor again and got into the race. It was a game changer. Garamendi has been in public service since he was elected to the Legislature in 1974; he later served as deputy secretary of the Department of the Interior under President Bill Clinton and as California's first and best insurance commissioner, where he learned to play hardball with health insurance companies.

Garamendi has a forceful presence, progressive values, long relationships with key power brokers and knowledgeable advocates, and an unmatched history of intensive work on the most pernicious problems that Congress is now wrestling with, including health care reform and resource issues. From day one, he would be a leader who would help President Barack Obama move his agenda.

"I have the experience and knowledge we need right now in Congress," Garamendi told the *Guardian's* editorial board. He's right, and he has earned our endorsement. **SFBG**

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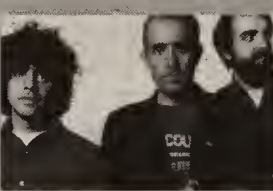
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CONCERT UPDATE

FEATURED SHOW



TED LEO AND THE PHARMACISTS

8/23-24 BOTTOM OF THE HILL

THIS WEEK

TUSSE
GRASS WIDOW
8/21 Hemlock Tavern



TRACY CHAPMAN
8/22 Fillmore

THE MATCHES
DIZZY BALLOON
JUDGEMENT DAY
8/23 Fillmore

THE CULT
8/23 Warfield

PETE YORN
8/24 Fillmore

TED LEO AND THE
PHARMACISTS
8/23-24 Bottom of the
Hill



BOX ELDERS
TRADITIONAL FOOLS
8/25 Hemlock Tavern

FRUIT BATS
8/25 Independent

100 SUNS
8/26 Hemlock Tavern

DREDG
8/26 Fillmore

MARILYN MANSON
8/28 Warfield

CALEXICO
8/29 Independent



CONOR OBERST
8/29 Mezzanine

THE TUBES
9/5 Great American
Music Hall



YEAH YEAH YEAHS
9/9 Fox Theater



BAD BRAINS
9/15-16 Slim's

ARCTIC MONKEYS
9/16 Fox Theater

MONOTONIX
TRICLOPS
9/17 Independent

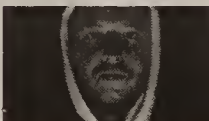


BEN HARPER
& RELENTLESS
9/17 Fox Theater

PINK MOUNTAINTOPS
9/20 Independent

REVOLTING COCKS
9/23 Fillmore

OM
LICHENS
9/24 Independent



BON IVER
9/24 Fox Theater

BLITZEN TRAPPER
9/27 Independent

THE JESUS LIZARD
10/17 The Fillmore

ECHO & THE
BUNNYMEN
10/22 Fox Theater



THE RAVEONETTES
11/9 Bimbo's

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THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

Chronic debate

Marijuana decriminalization moves forward on several fronts

By Sarah Phelan
sarah@sfbg.com

DRUGS For decades, proponents of marijuana reform have argued that cannabis is less dangerous than alcohol or cigarettes, has legitimate medical uses, and should be decriminalized on the grounds that prohibition doesn't work.

In 1996, these arguments helped convince California voters to approve Proposition 215, which allows the use of marijuana for medical purposes. And in March, U.S. Attorney General Eric Holder signaled a major change in federal drug policy when he said that the Justice Department does not plan to prosecute medical marijuana dispensaries that operate legally under California law.

But the federal government still classifies marijuana as a Schedule 1 controlled substance that has no medical value and a high abuse potential. As a result, cultivation, distribution, and sales of pot primarily occur on the black market, a shadowy mix of small-timers and powerful cartels.

Data from the National Survey on Drug Use and Health (NSDUH) suggests that U.S. growers produced 22 million pounds of marijuana in 2006, worth \$35.8 billion, and that California accounted for almost 39 percent of U.S. pot production.

Now, with California's economy in the crapper, the state budget a mess, and federal judges ordering substantial reductions in California's

prison population, reform advocates are making an intriguing argument: if state or local governments legalize and tax even a fraction of marijuana sales in California, the state could see billions of dollars in new annual revenue and reduced enforcement costs.

Assembly Member Tom Ammiano recalls some laughter in February when he introduced Assembly Bill 390, state legislation to regulate marijuana much like alcohol. "But the budget fiasco has made some people who were dismissive take a harder look," Ammiano said.

A recent California Board of Equalization analysis of Ammiano's bill estimates that if the state charged \$50 per ounce, California would generate \$1.4 billion in marijuana taxes annually.

Voters in Oakland also advanced the marijuana policy discussion last month when they approved a special tax on the city's medical cannabis dispensaries. And in August, a three-judge federal court ruled that California must develop a plan to reduce its prison population by 44,000 over two years.

The public also seems to support making a change. In April, a Field Poll confirmed that for the first time a majority (56 percent) of California voters support legalizing pot.

Despite these advances, Ammiano says he wants to be strategic with his bill, gradually building support. "That's why we made it a two-year bill," Ammiano said. His bill is scheduled for its first hearing at the Public Safety Committee, which Ammiano now chairs, by year's end.

But some Bay Area activists aren't waiting on Ammiano. Last month, Richard Lee, who operates four medical marijuana dispensaries in Oakland, filed initiative paperwork with the state and hopes to gather enough signatures to qualify a Tax Cannabis initiative in 2010.

Ammiano's bill and Lee's initiative allow recreational use of marijuana, penalize driving under the influence, and charge a \$50 fee per ounce. But they differ around regulation and how to deal with the overarching problem of federal law. Ammiano's legislation assumes a statewide system that mirrors the federal Department of Alcohol Beverage Control. Lee's initiative leaves regulation to each county, similar to the patchwork approach to alcohol in other states.

Lee believes his initiative gives people more options. "We can't order people to break federal law — that would be thrown out," Lee said. "Forty jurisdictions already permit medical marijuana cooperatives in California. So we already have that system, and we'll follow that reality."

Sup. Ross Mirkarimi, who authored San Francisco's medical cannabis dispensary regulations, believes it's important to lay the groundwork at the local level. He points to the relative lack of growth in new municipalities that allow medical dispensaries since voters approved Prop. 215, calling it evidence of pot-related NIMBYism.

"Everyone says they support it, but they don't want it in their own backyards," said Mirkarimi, who wants San Francisco to become the



first U.S. city to add marijuana to the list of medicines it dispenses. "But the city Attorney's Office is shy about pushing this envelope."

Mirkarimi wants to follow Oakland's example and add a gross receipts tax to medical marijuana dispensaries in San Francisco.

But the legalization push has its fervent critics. At a recent Commonwealth Club debate on the economics of marijuana, El Cerrito Police Chief Scott Kirkland, who led the charge to ban medical dispensaries in his city, tried to discredit arguments that legalization will save money.

"I'm very disappointed with the state," Kirkland said, claiming that the BOE's analysis drew almost exclusively on the work of Jon Gettman, a former director of National Organization for the Reform of Marijuana Laws.

"We have to have statistics we can rely on," said Kirkland, who then cited the same BOE report — it estimates that pot prices will drop 50 percent and consumption will increase 40 percent — to support his contention that legalization will lead to increased substance abuse.

Kirkland also challenged the notion that Mexican drug cartels will leave once the pot business is legitimized and regulated. "They understand that the money involved is astronomical," he said. "It's wishful thinking that if you legalize marijuana, all of a sudden the cartels go away."

He also disputed claims that legalization would help empty state prisons. "It's very common for advocates to associate legalization with reducing the costs of incarceration, but it's a fallacy," Kirkland said. "It's very rarely that a person goes to prison for their original offense."

Kirkland topped off his attack by citing the state's June 19 decision to add marijuana smoke to its Proposition 65 list of substances known to contain carcinogens.

But BOE spokesperson Anita Gore refuted claims that their analysis relied entirely on reform advocates' research. "Being as this is an underground activity, the resources are limited," Gore said. "But our researchers and economists used econometric models that are generally accepted and looked at all the available

CONTINUES ON PAGE 11 >>

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I suppose you could do Burning Man sober, and I've heard stories about people who do. But why?

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, AUG. 19

Stop destroying Medi-Cal and health care
Protest the severe and permanent cuts to clinics and programs that provide health care services for poor and working class Californians and demand the restoration of the Medi-Cal optional benefits and other vital health and human services.
9 a.m., free
Federal Building
450 Golden Gate, SF
(415) 215-7575

THURSDAY, AUG. 20

Gaza solidarity
Hear former U.S. Rep. Cynthia McKinney (D-Ga.) talk about her attempts and eventual success at entering Gaza to show solidarity and provide humanitarian aid to the people living there. Presented by the SF Bay View newspaper and Block Report Radio; proceeds from all McKinney's appearances benefit SF Bay View.
6:30 p.m., \$15
Grand Lake Theater
3200 Grand, Oak.
(415) 671-0789

FRIDAY, AUG. 21

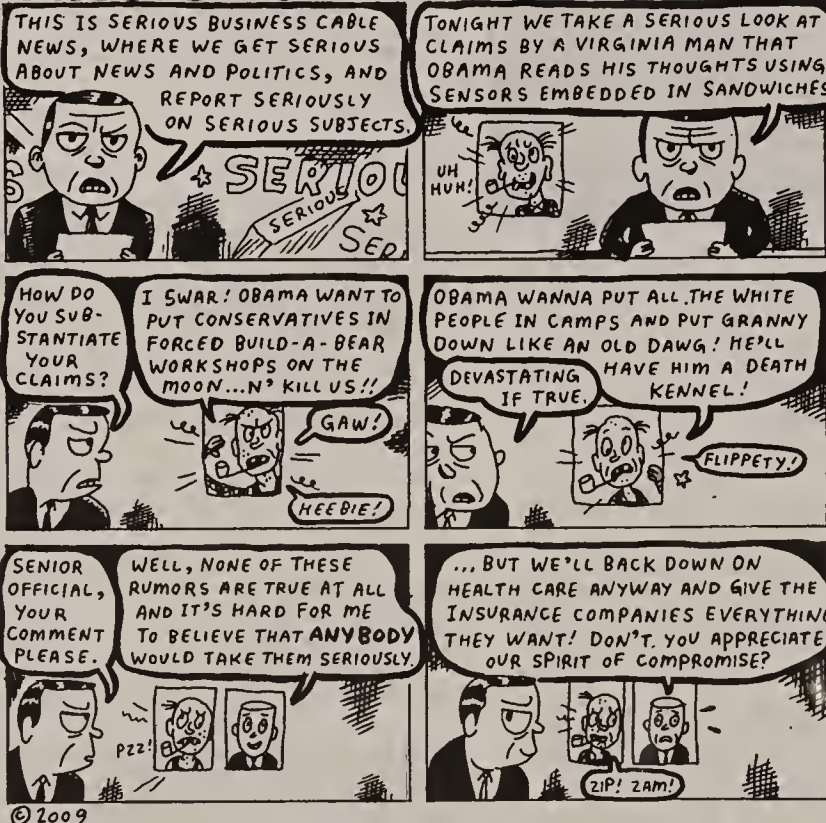
Grizzly Road
Come to a screening of *Grizzly Road: The Last Days of the California Grizzly* and explore this symbolic animal's lonely path to extinction. Directed by Sabrina Alonso, this visual essay uses archival photographs, paintings, and film footage. Proceeds benefit the Intertribal Friendship House and the Native American AIDS Project.
7 p.m. \$3-\$15 sliding scale
Intertribal Friendship House
523 International, Oak.
(510) 836-1955

SATURDAY, AUG. 22

Bay Area Stuttering Association
Come to this open house/party and hear information and presentations — in Spanish and English — on stuttering. Refreshments.
Tu Tienda Azteca
1014 B St., Hayward

TROUBLETOWN

By LLOYD DANGLE



(909) 994-1076

Demand an Investigation
Join this march and rally in Yolo County to demand independent federal and state investigations of the officer-involved shooting of immigrant worker Luis Gutierrez.
6 p.m., free
Freeman Park
1001 Main, Woodland
(916) 712-4251

Lagunitas Creek Cleanup
Help clean up the trash and debris that have been accumulating all year in the San Geronimo and Lagunitas creeks. You'll need old shoes or boots that can get wet, thick clothes for working near blackberry bushes, sunscreen, and a hat.
9 a.m., free
Meet at the Lagunitas School parking lot in front of the gym
6350 Sir Francis Drake, San Geronimo

(415) 663-8590, ext. 102

Rebel Hearts: The Grimke Sisters
View this documentary about the little known work of abolitionists Sarah and Angelina Grimke during the anti-slavery movement of the 19th century. Daughters of a wealthy slave-holding family, the sisters left privilege to join the front ranks of the women's movement.
7 p.m., \$3-\$5 donation
New Valencia Hall
625 Larkin, Room 202, SF
(415) 864-1278

Winter Soldier: Resistance
Presented by the Iraq Veterans Against War, this benefit for Dialogues Against Militarism features testimony from U.S. soldiers who refused orders to serve in Iraq and Afghanistan. Hear about the struggles facing those who refuse to ignore their conscience and the price they have to pay for their resistance.

4:30 p.m., \$5-\$10 sliding scale
Station 40
3030-b 16th St., SF
www.againstmilitarism.org

TUESDAY, AUG. 25

Peace Vigil
Participate in this weekly peace vigil and show your support for a U.S. withdrawal from Iraq, Afghanistan, and Pakistan.
4 p.m., free
Corner of 16th and J streets, Sacramento
www.sacpeace.org SFBG

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Packing for the trip

The art of doing drugs at Burning Man

GUARDIAN PHOTO BY JEFFERY CROSS

By Anonymous
news@sfbg.com

DRUGS San Francisco has always been a big recreational drug town, from its opium dens of yore to the pill-popping beats and acid-eating hippies to business elites doing bumps in bathrooms to ravers on E and cranked-out clubbers, not to mention the tattered street souls scoring fixes of crack or smack.

But in terms of sheer numbers of Bay Area partiers stocking up on the full illegal pharmacopoeia all at once, it's hard to top right now, the month of August, the run-up to Burning Man.

Now I know what they say. This event — which started in San Francisco 23 years ago and now occurs in the Nevada boondocks — isn't simply a big drug fest. Many burners don't even do drugs anymore. It's about "radical self-expression" and "radical self-reliance" and all kinds of other radical stuff, like a gift economy, public nudity, and massive fire cannons. Radical, dude.

But let's get real, m'kay? Burning Man may be many things, but among those things is that it may be the best time and place on the planet to ingest mind-altering substances, something recognized even by attendees who don't regularly do drugs — although most burners also do them here.

Why? Because **DRUGS ARE FUN!!!**

OK, so you're getting ready to head to the playa. You're part of a mid-sized Burning Man camp that's giving away peach schnapps Sno-Cones from a big peach-shaped art car and you're all calling yourself James. Or whatever. Not important.

You got your goggles and combat boots. Your bike is covered entirely in fake pink fur and wrapped in blue electro-luminescent wire. You've packed enough costumes for a month, from the fire-crotch thong to an elaborate Ming the Merciless getup, complete with death ray. Again, whatever, not important.

What is important are the drugs. You're going to spend a week frolick-

ing through the planet's preeminent adult playground, past all manner of tripper traps and the weirdest, most mind-blowing shit you've ever seen, mixing with a multitude of beautiful souls with Cheshire Cat grins. You'll want one too.

I suppose you could do it sober, and I've heard stories about people who do. But why? This particular party environment is a lifeless desert that sucks the moisture out of you and everything around you, so booze just isn't the best choice of intoxicant. I've known many people who have ended up in the medical tent from drinking, but none from using drugs.

In fact, it's safe to say that drug cocktails are the cocktails of Burning Man.

Everyone has his or her drug combo of choice, but mine is flipping out. Candy-flipping (LSD and ecstasy) or hippie-flipping (shrooms and ecstasy), depending on my mood and agenda. It's the perfect combo: E for the euphoria and psychedelics to amp up the weirdness. It's like a wild, joyful ride into a parallel universe.

On a big night, I'll often re-up several times, taking another dose of one or the other every few hours, balancing my buzz like the pro I am. And then, as dawn approaches after a long night of flipping around the playa, that's the best time to get into the Ketamine. Believe me, Special K is just the right dessert for a meal like that, bringing all the night's adventures into a sort of twisted focus.

Of course, you're going to want to vary your experiences night to night, and for that you're going to need to be well stocked. One year, I took K, MDA, MDMA, acid, shrooms, pot, Foxy, nitrous oxide (maybe that doesn't count), cocaine, 2CB, 2CT7, mescaline, and, well, I'm sure there were others. I think I counted 15 in all, all consumed over the course of nine days. At that level, you begin count sobriety as its own drug.

By the end of the week, once the tolerance has been ratcheted up by daily drug use, some burners start to really pile on the chemicals, trying to regain the high highs from the early part of the week. Burn night,

the week's penultimate party, can get downright ugly, walking zombies with glazed expressions and wan, serotonin-depleted smiles.

It can take weeks to fully recover your senses after a run like that. But we do come back. Humans are remarkably resilient creatures.

Serious week-long benders aren't for everyone, but almost everyone dabbles in the desert. Newbies want to maximize their experience and veterans just know, including the fact that (no matter what they're intentions going in) they'll want drugs, which can be tough to score out there.

Cops with night-vision goggles and plain-clothed narcs prowl the playa and we've all heard outrageous stories of vile, sneaky busts. As a result, we're so guarded around people we don't know that uninitiated newbies sometimes sadly conclude that nobody does drugs at Burning Man, despite all the giddy grins and oversized pupils. Remember: you aren't paranoid if they really are out to get you.

So we down our drugs carefully and stock up here. But most of us are professionals — more so in the working than party worlds — who don't have dealers on speed dial. So right now, we're all banding together to place ridiculously large orders — hundreds of pills, pounds of fungus, all just for personal use — with the handful of multidrug dealers who can make more money in August than the other 11 months put together.

But drugs busts don't spike in August, and busts at or en route to Burning Man have also been flat in recent years, despite eager law enforcement. That's because we're smart, creative professionals who really don't want to get caught. And we've devised crazy, inventive ways of hiding them — systems I won't reveal. We all have drugs, but bring your dogs and all your cop knowledge, and you still won't find them.

We are determined and we love our drugs. **SFBG**

For great advice on dosage and warnings about various drug combinations, consult www.erowid.org.

Cranked up

Are party girls starting to catch up with the boys?

By C. Nellie Nelson
news@sfbg.com

DRUGS In the early 2000s, crystal meth abuse became so rampant in San Francisco that city officials formed the Crystal Methamphetamine

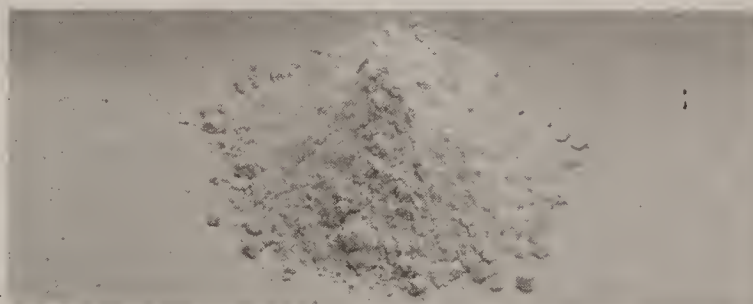


Task Force in 2005. A correlated increase in HIV transmission led the task force to focus on the gay men's party circuit, targeting that community with education campaigns on the drug's effects, safer usage, and safe sex tips.

But while the party boys got the attention, the drug appears to now be taking an increased toll on women. Has focusing on men meant that women users aren't getting enough information on reducing harm?

recent monthly STD report, available at the Department of Public Health's Web site. Meth is the only drug included in the statistics. Comparing the first half of 2009 with the first half of 2008, meth-related visits to the SF General Hospital's emergency department jumped 11 percent for men, and spiked a whopping 38 percent for women.

While that's a staggering jump, activists note that it's just one isolated indicator, albeit one that should warrant a closer look at the problem. Gay rights advocate Michael Petrelis found that the stats lump together all kinds of visits, whether an accidental overdose, a user seeking to start detox, or a physical or mental injury. Michael Siever, currently a co-chair on the meth task force and a director of the Stonewall Project, said the physicians' reporting methods need



Jennifer Lorvick is part of a team at the Research Triangle Institute, a nonprofit based in North Carolina that has an office in San Francisco, that is now studying women meth users in the Tenderloin. She agrees that the majority of users in the city are gay men, pointing to the alarming results of studies done between 2002 and 2005 showing a related increase in syphilis transmission as well as HIV among male meth users. Meth use still seems to be on the rise, increasing faster among women than men.

Lorvick's group is researching meth use, sexual risk, HIV, and other sexually transmitted infections in about 300 people in one of the poorest cross-sections, women at "street level" in the Tenderloin. The study "isn't representative of clubbers, students or middle-class users," she cautions. With more than half of the project completed, she's finding "lots of unprotected sex, trading sex for drugs or money. A lot of sex risk and a fair bit of STD infection."

One red flag is the city's most

to be standardized. "These numbers ebb and flow," he said. "We need a long term view for trends."

Dr. Dawn Harbatkin, medical director of Lyon-Martin Health Services, a San Francisco clinic started in 1979 specifically to serve lesbians, says that in a bad economy societies experience "an overall increase in substance use, not just meth specifically." Siever concurs: "In bad times, the use of alcohol and all other drugs goes up. If you're out of work, you have more time for meth. It's a kind of common wisdom."

It's not terribly surprising then, that there would be some increase in ER visits this year. But 38 percent is a huge jump for women. "Incarceration, hospitalization, and treatment is the same for women and men around the state," Hilary McQuie, regional director of the Oakland-based Harm Reduction Coalition, said of meth-related statistics across California. "In San Francisco, it was a party drug. Now it's starting to even out" between men's and women's usage.

Lorvick said that nationwide, women make up about a third of the users of other substances like alcohol and heroin — but half of meth users. “There are a lot of women users — 50 percent. I don’t think people know that.” She says that it was prescribed to women in the 1950s to help them remain slender, supposedly happier, and to get more done.

The study also found that African American women had higher rates of HIV and other STDs, even when not engaging in riskier behaviors. The researchers urged that free, voluntary, accessible, STD screening and treatment be provided to all meth-using women.

It may be time for the city’s meth task force to focus on HIV prevention and safer use for women as well as men. The Stonewall Project runs the information-packed Web site tweaker.org, which is oriented to gay and bi men.

But gay and bi men aren’t the only ones reading: “Meth use by women has been an issue for quite a while. I wasn’t expecting so many e-mails and responses from women,” Siever said. “It doesn’t get as much attention, with less HIV transmission.”

When Siever and his task force co-chair, Sup. Bevan Dufty, were asked about resources for women meth users, they mentioned treatment and counseling centers like the Iris Center, New Leaf, and Walden House. But as far as outreach and HIV prevention, there doesn’t seem to be an equivalent to tweaker.org for women who need information.

Furthermore, resources shouldn’t be solely for those who are ready to quit. Harbarkin of Lyon-Martin points out that it’s challenging to get women and transgender individuals into treatment. For starters, Siever recommends having the city’s health departments track use more extensively. But he concedes, “Obviously, that’s not enough.” **SFBG**

Marijuana CONT.

resources, which included academic and law enforcement studies.”

Gettmann told the *Guardian* he uses data from NSDUH, the U.S. Drug Enforcement Agency, the Office of National Drug Control, and the Bureau of International Narcotics — sources the prohibitionists also draw on. He admits that it’s hard to quantify a black market.

“But it’s easy for anyone to understand basic regulatory economic theory,” Gettmann said. “Marijuana use produces costs for society, but is largely untaxed. So users and sellers reap benefits, while taxpayers bear the costs.”

He believes many advantages of legalization are qualitative. “It’s a better regulatory system for financial and fiscal reasons and for restricting access on the part of teenagers,” Gettmann said.

Stephen Gutwillig, state director of the Drug Policy Alliance, points to research by the Center for Juvenile and Criminal Justice in San Francisco, which found that arrest rates for everything in California have declined since 1990 — with the exception of low-level marijuana crimes. CJCJ’s research shows that rates for this group increased 127 percent since 1990, and 25 percent in the last two years.

“It’s a system run amok,” Gutwillig said. He notes that of the 74,000 people arrested for marijuana-related offenses, 20,000 are youth. “The marijuana problem is increasingly becoming a mechanism for social control of young black and brown men in California.”

“We feel that money is definitely a fine consideration,” he continued. “But even if regulating marijuana didn’t produce a dime, these punitive, wasteful laws must end.”

Gutwillig’s group has estimated that legalization would save California’s state and local govern-

ments \$259.7 million annually in court and incarceration costs alone, a figure DPA researcher Betty Lo Dolce said is very conservative.

“I don’t know if folks have a secondary offenses, so I don’t know if marijuana was legalized, if they wouldn’t be in state prison,” Lo Dolce said. “Or conversely, if they may not have been arrested for drug-related crimes, but then those charges got dropped and they ended up inside because of secondary drug-related offense.”

Bruce Mirken, communications director for the Marijuana Policy Project, believes that advocates of California’s Campaign Against Marijuana Planting (CAMP) should have to justify that the program does some good.

“The idea that enforcing prohibition and seizing 5.5 million plants last year would be less costly than legalizing is crazy,” he said.

But what about the public health costs?

UCLA pulmonologist Dr. Donald Tashkin said that the state added marijuana smoke to its Prop. 65 list, based on finding carcinogens in that smoke. “But you cannot translate chemistry into chemical risk because you have to take into account potential opposing effects,” Tashkin said.

His research has found no association between heavy marijuana use and increased risk of lung cancer and pulmonary disease. Conversely, he and Dr. Donald Abrams, a cancer researcher at UCSF, have found that THC, marijuana’s main psychoactive ingredient, has an anti-tumor effect.

“The bottom line is that you cannot use pulmonary risk as a justification for not legalizing it,” Tashkin said.

Dr. Igor Grant, director of medical cannabis research at UC San Diego, said the question around marijuana smoke is quantity. “It’s not like cigarettes,” he said. “Most people don’t smoke 20 joints a day for 20 years. But even if it was declared safe

FEWER YOUNG PEOPLE USING DRUGS

Opposition to drug use is often couched in concern about children, but today’s kids are using fewer drugs than in the past. And, according to a survey of risky behavior, San Francisco’s young people are using fewer drugs than those nationally.

The San Francisco Unified School District, in conjunction with the U.S. Centers for Disease Control, surveys its high school students biannually to assess drug use, eating and exercise habits, and other possibly risky behavior.

Over the last 12 years, alcohol has been the most frequently abused substance among San Francisco high school students and usage rates have held fairly steady, dropping from 59.2 percent to 53.2 percent for one-time use, and from 27.5 percent to 22.3 percent for habitual use. The corresponding national rates have dropped from 79.1 percent to 75 percent and from 50.8 percent to 44.7.

Yet more people are seeking help for marijuana use than alcoholism. According to the Community Behavioral Health Services division of the city’s Department of Public Health, 36 percent of young people receiving substance abuse treatment are marijuana users and only 21 percent are treated for alcohol abuse.

The higher rates of treatment could explain the large decline in marijuana use since 1997.

The number of students who have tried marijuana dropped from 33 percent to 22.8 percent, and habitual use has dropped from 17.1 percent to 11.4 percent. This mirrors the national trend in which rates dropped from 47.1 percent to 38.1 percent and from 26.2 to 19.7 percent for lifetime and habitual use, respectively.

The decline in marijuana use is only surpassed by that of cigarette abuse, which has dropped by almost half from 60 percent to 36.5 percent for lifetime use and from 19.1 percent to 8 percent for habitual use.

A current year study, which does not include trend data, shows that rates of cocaine, methamphetamines, and steroid use are below the national average, all hovering around 5 percent.

The surveys only collect data on illicit drug use and do not include the abuse of prescription drugs, which Jim Stillwell, manager of substance abuse service for the San Francisco Department of Health, said is on the rise.

They get pills from their parents, he said, and because they see adults take them, they don’t seem as risky. **(Megan Rawlins)**

for patients, you wouldn’t want parents filling the room with smoke.”

James Gray, an Orange County judge and a member of Law Enforcement Against Prohibition, believes marijuana is here to stay. “Instead of moralizing and punishing people for failing on moral chastity grounds, let’s manage its use,” Gray said. “If people are using it, they should be able to know what’s in it.”

The most harmful thing about marijuana, Gray contends, is jail. “The remedy is far more dangerous than the disease itself,” he said.

“There are thousands of people in prison because they did nothing but smoke pot, and a dirty drug test was a violation of their parole.... But I understand that some people in law enforcement stand to lose a great deal, and that the Mexican cartels are going to invest a lot of money in Madison Avenue advertising.”

Lee, too, acknowledges the opposition, but remains hopeful. “People are coming out of the closet,” he said. “That’s what caused the gay rights movement to take off. It’s starting to happen around marijuana use.” **SFBG**

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Barack Obama and the Democrats did not inherit the bad economy; they caused it and made it worse

They now want to bankrupt the nation with socialized medicine and socialist energy taxes

This will greatly increase your income taxes, property taxes, utility bills and you will be denied medical care

By U.S. Citizens Association

Are you fed up with out-of-control government spending and taxation?

Are you fed up with the government providing bailouts, not securing the borders and not drilling for oil in our own country, which would hold down energy prices?

Many U.S. citizens who embrace the American way have engaged in "tea parties" recently. That's a good start, but it is not enough.

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The U.S. Citizens Association will turn you into an Empowered Citizen.

Both parties, Republicans and Democrats, have been guilty of taking our country in a direction to which most U.S. citizens do not want it to go. They have taken it in the direction of socialism.

However, President Barack Obama and the Democrats have recently engaged in a push for socialism at a rate that has never occurred in the history of the United States. Barack Obama's and the Democrat's agenda is on the verge of changing the United States from a capitalist country to a socialist country. It is capitalism that has made the United States the most prosperous and most powerful nation in the history of the world. Capitalism means free enterprise and freedom for citizens. Socialism means government controls everything and no freedom for anyone else.

Barack Obama and the Democrats now want to change the country to a socialist country more like Cuba and North Korea. Socialism has never worked in history for any nation that has ever tried it to produce prosperity for its citizens. Socialism only produces prosperity for the socialistic government rulers.

In capitalist countries, only 10% of the people temporarily live in poverty. In socialist countries, 99% of the people live in poverty permanently. The 1% socialist rulers permanently live a life of prosperity and ultra-luxury.

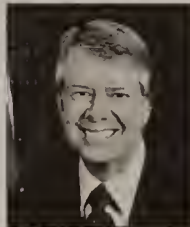
Barack Obama and the Democrats know this. Why do they want to impose socialism on our country when they know that history shows it does not work for the citizens? Because socialism provides much more power to the government rulers than capitalism. It prolongs their power and, in many cases, makes their power permanent. Their reasons are totally selfish. They don't care about you; they care about themselves.

Barack Obama's and the Democrat's agenda for bailouts, nationalizing private corporations, their socialized medicine and socialist energy taxes, formerly called Carbon Cap-and-Trade and now called "The Climate Bill", will produce the following for you very shortly: you will soon see great increases in your income taxes, property taxes, utility bills, and gasoline prices. You will be denied medical care. Your Social Security checks will be greatly reduced.

Barack Obama and the Democrats, using their accomplices in the left wing of the news media, have been publishing a great deal of lies to the public. This deep recession was not caused by the Bush tax cuts, Republican tax regulation or Wall Street greed. The following is the truth concerning these and other big lies.

The current financial crisis was caused by the sub-prime mortgage collapse. The sub-prime mortgage collapse was caused by Democrats, not Republicans. Jimmy Carter signed the Community Reinvestment Act into law which was passed by the Democratic Congress in the late 1970s. The Community Reinvestment Act claimed to provide home mortgages in people who did not qualify for mortgages. Bill Clinton and his Attorney General, Janet Reno, doubled down on the Community Reinvestment Act and Janet Reno threatened banks with legal action if they did not give mortgages to people who could not afford them. Fannie Mae and Freddie Mac then bought up the majority of these bad loans and cooked the books so their Democrat-appointed executives could get millions of dollars in bonuses. The Democrats

These are the leading culprits who actually caused the subprime mortgage collapse which then caused the current worldwide deep recession



1. Jimmy Carter



2. Bill Clinton



3. Janet Reno



4. Franklin Raines



5. Chris Dodd



6. Barney Frank



7. Barack Obama

1. Jimmy Carter pushed for and signed into law the Community Reinvestment Act which forced banks to lower their standards so that previously unqualified people could get a mortgage.
2. Bill Clinton then doubled-down on the Community Reinvestment Act and greatly lowered mortgage standards to allow a lot more unqualified borrowers to get loans.
3. Bill Clinton's Attorney General, Janet Reno, then intimidated banks with threats of legal action if they did not give loans to unqualified borrowers who would not have the income to pay the loans back.

4. A member of the Clinton administration, Franklin Raines was then put in charge of Fannie Mae by Bill Clinton. Fannie Mae bought up a majority of the bad loans made by banks to unqualified borrowers. Raines then falsified Fannie Mae financial reports so he could collect bonuses which totaled over \$90 million for 5 years.
5. Senator Chris Dodd, head of the Senatorial Financial Committee, suppressed efforts by President George W. Bush and congressional Republicans to rein in the corruption at Fannie Mae and Freddie Mac. He got a very favorable loan by a bank associated with Fannie Mae and Freddie Mac. He got large political

campaign contributions from Fannie Mae and Freddie Mac.
6. Barney Frank, head of the House of Representatives Banking Committee, also suppressed efforts by President George W. Bush and Congressional Republicans to investigate corruption at Fannie Mae and Freddie Mac.
7. Barack Obama, while he was an attorney, filed lawsuits against banks on behalf of ACORN in order to force banks to give loans to people who could not afford to pay them back. Obama, while he was a U.S. Senator, also suppressed efforts by President George W. Bush and Republican Congressmen to investigate and rein in Fannie Mae and Freddie Mac.

It was socialism, not capitalism that caused the bad economy

It is also being falsely publicized by Barack Obama and the Democrats that the subprime mortgage collapse that caused the bad economy was caused by the failure of capitalism.

The subprime mortgage collapse was caused by the failure of socialism, not capitalism. Forcing banks to give loans to people who cannot afford to pay them back is socialism, not capitalism. Everyone wants to help the poor, but socialism does not work to accomplish that.

Barack Obama and the Democrats have not yet imposed full blown socialism, but they are coming close.

Socialism makes 99% of the citizens poor while the 1% socialist government rulers are rich and live in luxury. Yes, socialism works for the

rulers, but not for the citizens. Obama and the Democrats know this, but they don't care about the citizens, they care about themselves, gaining permanent power and a life of luxury.

If socialism worked, the USSR would be the most prosperous nation on earth. The USSR no longer exists. If socialism worked, Cuba and North Korea would be the most prosperous nations on earth. But the average Cuban worker makes \$30 a month (compared to \$4,000 a month for the average U.S. worker), and the average North Korean is starving. Meanwhile, Fidel Castro and Kim Jong-il live a life of luxury.

Because of Barack Obama's and the Democrat's socialist policies, millions of Americans have lost their jobs or have taken large pay cuts. Thousands of companies have gone

out of business or are going through bankruptcy. Millions of Americans have lost most of their retirement savings and most of their wealth due to investment losses.

Meanwhile, Barack and Michelle Obama's wealth has skyrocketed and they live a life of luxury.

The Obamas throw lavish parties on a regular basis at the White House for their socialist friends. These parties include flying in Kobe beef from Japan which costs over \$100 per pound. Michelle Obama wears designer clothes to these parties which cost thousands of dollars. These exorbitant parties cost taxpayers millions of dollars.

Yes, socialism is great – for the socialist government rulers, not for you.

A 5% tax increase, which would take 50% of a businesses profits, would wipe that out.

Senior citizens on Social Security who want tax increases because they think that will protect their Social Security are wrong. There is no "saved up" fund in Social Security to pay out benefits. The benefits come directly from the paychecks of those people presently working. It's coming to the point where there's going to be two workers supporting one Social Security recipient. If you start to drastically reduce the number of workers due to overtaxing small businesses, Social Security will become bankrupt much faster than is being predicted.

Obama and the Congressional Democrats have embarked on a massive spending campaign agenda with bailouts and excessive budgets for the purposes of political paybacks and to implement socialist programs that are unconstitutional. Their spending far exceeds the spending of all previous presidents and Congresses in total since the birth of the nation.

The Congressional Budget Office reports that this massive excess spending will result in a deficit of over \$9 trillion. The interest alone on

this deficit will be nearly \$1 trillion a year. The deficit will cost every U.S. citizen over \$28,000.

The deficit will create great hardship on all citizens of the U.S. It will soon push inflation to double-digit numbers, which will be higher than the Jimmy Carter years. It will cause massive tax increases for all taxpayers. It will cause substantial increases in property taxes because public schools and local governments will experience dramatic expense increases due to inflation and carbon Cap-and-Trade. Carbon Cap-and-Trade alone will increase public school and local governments electricity bills, heating and cooling bills and fuel bills for safety vehicles and school buses by 25% to 40%.

You can now do something to counter this effort to change the United States from capitalism to socialism. You can join the U.S. Citizens Association. Your contributions will go to educating the public with truthful information such as that presented above. You will also get information that will make you an Empowered Citizen. See the sign up form on this page.

over the past 8 years, led by Barney Frank and Chris Dodd, blocked efforts by Republicans to rein in Fannie Mae and Freddie Mac.

During the past 8 years, the Democratic party political action group ACORN pressured banks to give mortgages to people who could not afford them and filed lawsuits against banks. Barack Obama was one of the attorneys that filed lawsuits against banks. Barack Obama, while he was a U.S. Senator, also opposed reining in Fannie Mae and Freddie Mac.

Therefore, it is a lie that Barack Obama and the Democrats inherited this bad economy from George Bush and the Republicans. Barack Obama and the Democrats caused the bad economy and have made it much worse.

President Obama and the Democrats want to have government compete with private healthcare providers. This is a scam to impose socialized medicine. The government can tax, print money and make laws. They will eliminate private healthcare, which will leave only government healthcare, which is socialized medicine.

Socialized medicine does not provide free healthcare for everyone. Socialized medicine is not free. Socialized medicine, in fact, costs more for all citizens of a socialized medicine nation than it would if healthcare were in the free market. This is because of the usual government inefficiencies and corruption.

Also, a vast number of people do not get healthcare in socialized medicine. Anytime something is free, it creates a huge demand, which outstrips the resources to produce the product. Therefore, with socialized medicine, healthcare is rationed. Rationing means long waits to get healthcare and denial of healthcare

to many people.

Senior citizens especially will be denied healthcare, including those on Medicare.

The United Kingdom and Canada, both of which have socialized medicine, are overwhelmed with cases of people dying waiting for treatment.

Many people who are citizens of countries with socialized medicine come in the U.S. for healthcare.

Carbon Cap and Trade, now called "The Climate Bill", has passed the U.S. House and is headed for the Senate. It is a major fraud designed to rob money from U.S. companies and citizens and give it to our government, foreign governments and to the private perpetrators of this fraud, including Al Gore. Man-made global warming is a scam.

The earth has been warming and cooling since its birth billions of years ago and since the beginning of recorded time. It is mostly caused by sun spot activity. It is not caused by man-made carbon dioxide emissions into the atmosphere.

Carbon dioxide is not a pollutant. Carbon dioxide is critical for sustaining all life on earth because plants use carbon dioxide to produce oxygen. Also, over 90% of so-called greenhouse gases are not carbon dioxide, they are water vapor.

If Carbon Cap-and-Trade passes, energy bills will increase by at least 25% to 40% and probably a lot more. Many businesses will go bankrupt and millions of jobs will be lost. Public school and local government operating costs will skyrocket, forcing great increases in property taxes.

The so-called Worker Freedom of Choice Act, which used to be called Card Check, is another major scam. This is Democratic Party pay-

back to unions because unions devote a major portion of union dues to the Democratic Party. Although unions may have served some useful purpose at the beginning of the industrial revolution, they have long ago become a destructive force on businesses and the nation in general. You only have to look to the U.S. auto makers to verify this.

If Card Check is passed, it will put many small businesses into bankruptcy, put them out of business and dramatically raise the cost of goods and services for all U.S. citizens. The only people benefitting will be the union bosses and the Democratic Party. Their coffers will overflow with the new union dues money.

It is a lie that taxing the top 5% of income earners is taxing the "rich." The super rich have their money in trusts, which are not taxable, and in income from securities that are tax free. The top 5% of income earners in the U.S. are mostly small businesses. Small businesses create 90% of the new jobs in the nation.

Most of these small businesses are Sub-Chapter S Corporations. This means that all of the income of their company falls through to them personally. But, they only get a small part of this income. The small businesses only average a 5% profit on sales before taxes. Because of federal and state income taxes, which together average around 45%, that 5% now becomes only 3% in the way of spendable money. Of that 3%, at least 1/3 has to be kept in the company as equity to get credit to do such things as purchasing inventory and for capital improvements. The small business owner must take some of this remaining profit to live. The small amount of profit that is left goes for expansion, which includes hiring new people.

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Mirant plant to close

By Rebecca Bowe
news@sfbg.com

GREEN CITY. City Attorney Dennis Herrera's office struck a deal with Mirant Potrero LLC on Aug. 13 to shutter its polluting Potrero power plant no later than Dec. 31, 2010. The settlement agreement represents a major victory for San Francisco and the broad array of elected officials and environmental-justice advocates who've been railing against the hazardous byproducts of the 40-year-old fossil fuel-fired facility for years.

The agreement also requires Mirant to pay the city \$1 million, which will be put toward addressing childhood asthma and supporting neighborhood beautification.

"It's a great result for the city, but in particular for the southeast sector," said Herrera, who has opposed the plant since 1999. "A lot of folks deserve a lot of credit for this."

Residents living in southeast San Francisco and Bayview-Hunter's Point, where asthma rates are higher than average, have borne the brunt of toxic emissions spewing from the plant's brick smokestack nearly 24 hours a day.

"It's been a long haul," Sup. Sophie Maxwell, who represents the neighborhoods adversely affected by the pollution, said at a press conference. "Our community [has] some of the highest rates of asthma, the highest rates of cancer. We have babies being born in this community every day — and so we cannot keep our eye off the prize."

Maxwell's vow to continue pushing even with the signed agreement in hand may prove wise considering that the California Independent System Operator (Cal-ISO) — a body that oversees the state's power grid and determines capacity requirements — has yet to grant its blessing to the deal. Under the terms of the agreement, Mirant must declare to Cal-ISO that it will not continue operation beyond the shutdown date. The utility also agreed not to pursue renewal of its "reliability must-run" (RMR) contract with Cal-ISO, which has required the plant to run against the wishes of elected officials in San Francisco for years.

Cal-ISO left open the question of whether it would agree to release Mirant from the RMR requirement. "The ISO will continue to require local measures to be available at the level necessary to ensure that San

Francisco reliability is consistent with that of other major metropolitan areas in California and the nation," spokesman Gregg Fishman noted in a statement.

The battle to shutter San Francisco's dirty power plant might not be over — but for the first time Mirant will now be aligned with the city and at odds with Cal-ISO. "I've got to give credit where credit's due," Herrera told the *Guardian*. "[Mirant] ultimately did step up here with the settlement and make an unprecedented commitment."

What's in it for Mirant? The city attorney dropped a lawsuit against Mirant that sought compliance with codes requiring seismic upgrades to old brick buildings on the site. The city also will give priority to any redevelopment plans for the company-owned site.

Chip Little, a Mirant spokesperson, said the company doesn't have a particular vision in mind. "At this time, we have no redevelopment plans for the site," he said. Mirant does have other projects in the works outside San Francisco, however. "We responded to a [request for offer] that PG&E issued last year for new capacity," Little told us. Mirant has applied for licenses to build a 930 MW natural gas-fired plant near Antioch, and a 550 MW natural gas-fired facility at the Pittsburg power plant site.

The TransBay Cable, an undersea power line that will transfer electricity from Pittsburg power sources to San Francisco, is expected to go live in March. The cable will negate the need for most of the electricity supplied by the 350 MW Potrero plant, but there will still be a 25 MW generation gap.

"That's really a rather small amount," Ed Harrington, director of the San Francisco Public Utilities Commission, told reporters during the press conference. "We believe it could be met by underwriting other projects that PG&E is working on and by ... cutting back when there's a peak."

When a battle was waged last year over proposed construction of city-owned power plants to replace Mirant, many thought a solution that didn't involve new in-city generation was impossible. One year later, this new accord with the City Attorney's Office rests on the idea that shutting down Mirant with no new fossil fuel is not just possible, but within reach in the near future. **SFBG**

Cecile Lepage contributed to this report.

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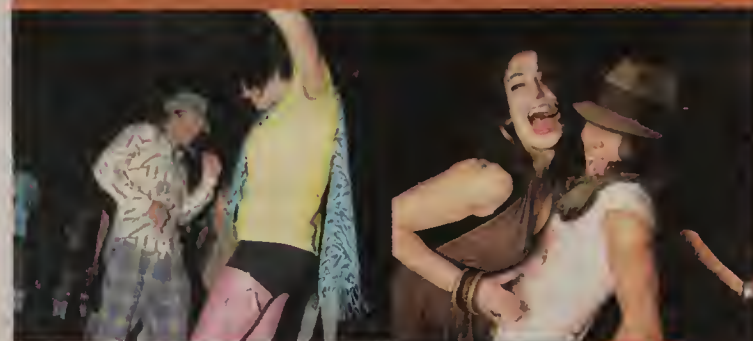
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THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY AUG. 19

STAGE

Shadow Circus Creature Theatre

Gear up for two evenings of absurd comedy with a new variety show hosted by San Francisco's wild puppetry troupe, Shadow Circus Creature Theatre. The troupe, which began in 1999, is known for its wacky, adult-themed puppet acts and for the use of life-sized latex creatures that look like they crawled off the sets of *Labyrinth* (1986) and *The Dark Crystal* (1982). Crowd favorites Hatchet, a Tenderloin-dwelling dinosaur, and Wesley, his innocent sidekick, emcee the night's events and help debut some new sketches and musical performances. Shadow Circus Creature Theatre shares the stage with songwriter and cellist Unwoman, acrobat and contortionist Fancy Kate, and sleight-of-hand artist Hernan Cortez. **(Victoria Nguyen)**

8 p.m. (continues through Thurs/20), \$10
Climate Theater
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www.climatetheater.com

FILM

Dead Man

The hyper-literary philosophizing that shades William "Bill" Blake's (Johnny Depp) journey

from milquetoast accountant to perpetually dying outlaw in Jim Jarmusch's *Dead Man* (1995) is rightfully praised. But it's the lingering tone that makes the film such a beautiful aberration in the canon of Western cinema. Neil Young's barren electric guitar theme — a sort of minimalist reimagining of Ennio Morricone's iconic work in the "Man with No Name" trilogy and beyond — punctuates Robby Fuller's stark black and white photography, giving the twisting narrative a spacious, dreamlike quality. If you're not intrigued after the opening scene — a portentous train ride featuring a decidedly unhinged Crispin Glover — I'll eat my Stetson. **(Tony Papanikolas)**

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THURSDAY AUG. 20

MUSIC

Negative Trend

Old-school San Francisco punks Negative Trend released but one self-titled 1978 EP, but the group's impact on underground music is still felt today. Longtime fan Henry Rollins rereleased the record on his own label a couple of years

back, proclaiming in his 2007 book *Fanatic! Vol. 2* that "the Negative Trend EP and Black Flag's *Nervous Breakdown* EP are, in my opinion, the two most intense 7-inch EPs from the whole American Punk Rock-Hardcore shootin' match." Recently resurrected by founding member and chief songwriter-guitarist Craig Gray, the new lineup is stronger than ever, with searing vocals from ex-Sister Kissers frontman Toby Dick, seminal Bay Area producer Tom Mallon on bass, and Tony Sales Jr., whose father played bass with Iggy Pop on the session for *Lust For Life* (RCA, 1977) recruited to hit the skins. **(Sean McCourt)**

With Semi-Feral, Oxbow
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Eagle Tavern
398 12th St, SF
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FILM

"Beyond ESPN: Agua"

Pure cinema, Verónica Chen's *Agua* (2006) is awash in intensely intimate swimming imagery you won't find in television coverage of the sport, even during the Michael Phelps era. It takes you deep into a swimmer's consciousness. "Amazing — so beautiful, and simple," *Medicine for Melancholy* director Barry Jenkins said of Chen's movie when asked about it during his

film's 2007 release. "It's a story about a swimmer and a young kid who he is coaching; it's kind of an underdog sports tale — but the way she shoots it, the way she shoots the actual swimming, brings another language to the story. It's a kind of movie I haven't seen in years." I won't add more, other than to say that with this film — which is part of a sports series I've co-programmed with Joel Shepard — Chen goes stroke for stroke with Claire Denis. **(Johnny Ray Huston)**

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VISUAL ART

Pawel Kruk: "Talking to yourself is very important"

Born in Poland and currently residing in the Bay Area, Pawel Kruk first piqued my interest when I read that some of his recent work focused on iconic athletes such as Bruce Lee, Michael Jordan, and Dara Torres. With his latest exhibition, Kruk moves from fame to fate as a chief subject matter, wielding a variety of media, and subjects as disparate as electrocuted sheep, racial lynchings, and World War II. How do these subjects go together? Kruk creates some answers by spinning fictions. **(Huston)**

6-9 p.m. (continues through Sept. 20), free
David Cunningham Projects
1928 Folsom, SF
(415) 341-1538
www.davidcunninghamprojects.com

FRIDAY AUG. 21

MUSIC

Attitude Adjustment

Sure, you could go to the Van's Warped Tour this weekend, but if you're ready to "put away childish things" (to quote the New Testament/Matthew Lillard in 1995's *Hackers*) there's Oakland's eternally crucial Attitude Adjustment. These veterans of a thousand mosh pits have weathered 25 years of changes in the world of punk rock, arriving at a style that's steeped in tradition without feeling the least bit dated. Recent releases have seen the band incorporate a metal influence into its sound, but make no mistake: Attitude Adjustment's bread and butter is tough, mean-spirited hardcore. With *Beowulf*, *Deface*, *Killing California*, *Super Buick*. **(Papanikolas)**

With *Beowulf*, *Deface*, *Killing California*, *Super Buick*.
8 p.m., \$10
Thee Parkside
1600 17th St, SF

(415) 252-1330
www.theeparkside.com

FILM

"A Suite of Maya Deren"

By rights, Maya Deren is one of the giants of American cinema. But in many histories, she appears as a footnote. Take your pick of reasons why: she was a Russian-Jewish émigré, a New York socialist turned L.A. bohemian, a fierce critic of Hollywood, a theorist, a dance lover, a Haitian voodoo disciple, and, oh yes, a woman. She was also an avant-garde filmmaker, and the fact that there is such a thing is thanks to her hard work. ATA artist-in-resident Anne Colvin pays tribute with a sampling of Deren's short works, all of them made, in her words, "for what Hollywood spends on lipstick." **(Max Goldberg)**

8 p.m., \$6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

SATURDAY AUG. 22

EVENT

San Francisco Zine Fest

I zine, you zine, we all love a zine zine. In the era of Facebook and Twitter, the dedication and creativity involved in zinemaking seems

All of her films were made, in her words, “for what Hollywood spends on lipstick.”

MUSIC 22

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FILM 43



all the more vital, and the form itself appears to be in the midst of a resurgence. For proof, one need go no further than the San Francisco Zine Fest, an event that is likely to ensnare you for hours with its written and illustrated delights once you step out of Golden Gate Park into the entrance of the SF County Fair Building. Over 100 small press and DIY creators will represent, and the schedule includes panel discussions and classes. Ready, set, write, type, sketch, screen-print, and staple. **(Huston)**

11 a.m.–6 p.m. (also Sun/23), free
SF County Fair Building
Ninth Ave. at Lincoln, SF
(415) 341-7932
www.sfizinefest.com

PERFORMANCE/STAGE

Sneak Peek at the Fringe
Rarely do I write previews for previews, but this one may be worth your time. Next month, the SF Fringe Festival rings in its 18th year with 12 days of back-to-back theater. The festival begins Sept. 9 and boasts a lineup of more than 40 uncensored and alternative plays. But before it begins, seven local performers and theater groups are offering sneak peeks of their Fringe performances. The night's acts include: Victoria Doggett's one-woman show about an unlikely love triangle, *I Prefer*

Fur; Raya Light's journey to stardom in *The Unbearable Lightness of Raya Light*; and the VoxMaid's experimental multimedia work, *Searching for the Voice of the Third*. **(Nguyen)**

8 p.m., free
Exit Theatre
156 Eddy, SF
(415) 673-3847
www.theexit.org

MUSIC

Jedi Mind Tricks
Ever listen to some grimy hip-hop that laces postapocalyptic visions of street knowledge Islam with sci-fi imagery of horrific violence? Does that even make sense? Well, defying earth-bound logic, it's been the working formula for the tactile 'Illadelph rap crew Jedi Mind Tricks for over a decade. Whether spitting self-deprecating bars over coarse psychedelic beats or dangerously liberated rhymes over funk anthems, Jedi Mind Tricks spans the gamut of sonic pulp fiction. The crew's whole catalog plays like a Quentin Tarantino TV saga about honor, adulthood, power, and redemption. You know, all on that nerdy Jedi mind tip. **(Michael Krimper)**

With MC Esoteric, The Armada, Bound By Honor
9 p.m., \$15
The Independent
628 Divisadero, SF

(415) 771-1422
www.theindependentsf.com

STAGE

Moontel Six, Part 1
Being a pimply, insecure, and hormone-driven teen is hard enough, but imagine how much harder life would be if your crater face had to live in an actual crater — a moon crater, to be exact. In *Moontel Six, Part 1*, playwright Constance Congdon imagines a not-too-distant reality where a group of genetically altered teens is condemned to live on the Earth's moon. As they pine away for normal lives as earthlings, drama erupts when their human neighbors at Moonstead Estates discover the teens' secrets. The cast performing this comedy hails from the Young Conservatory's Junior Young Company, which features local students from grades 6 through 8. **(Nguyen)**

7:30 p.m. (continues through Fri/28), \$20
Hastings Studio Theater
30 Grant Ave, sixth floor, SF
(415) 749-2228
www.act-sf.org

SUNDAY AUG. 23

MUSIC

The Cult
Chameleon-like outfit the Cult

began as a humble London post-punk act, before deciding that the world was in need of a modernized Doors surrogate (OK, that was mostly Ian Astbury — and his leather pants' — doing), and later, a group of classic heavy metal revivalists. The end result of these various metamorphoses is the psychedelic trail mix of rock swagger the band is remembered for today. Anybody worried about not getting to hear “She Sells Sanctuary” need not fret: the Cult is set to perform *Love* (Beggars Banquet, 1985), often considered its most inventive work, in its entirety. **(Papanikolas)**

8 p.m. (doors 7 p.m.), \$38.50–\$100
The Warfield
928 Market, SF
(415) 345-0900
www.thewarfieldtheatre.com

TUESDAY AUG. 25

MUSIC

The Fruit Bats
Starting out life as a lo-fi project of Eric D. Johnson (who has done stints as a member of the Shins) in the mid-1990s, the Fruit Bats came together as an actual live band around the turn of the millennium, with somewhat of an open/revolving door of a lineup since

— but their releases continue to get better and better. Released earlier this month, the group's fifth album, *The Ruminant Band* (Sub Pop) is full of joyously simple-sounding yet infectious folk-tinged tunes. It mixes a touch of country-fried Southern rock with sweet and brightly-sung melodies. Catch a short set for free at Amoeba Music at 6 p.m., then head down Haight to Divisadero for a full concert with a pair of opening acts. **(McCourt)**

With Death Vessel, A B & the Sea
8 p.m., \$14
The Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Negative Trend, back in the day (see Thurs/20); (2) Fringe character Raya Light (see Sat/22); Shadow Circus Creature Theatre (see Wed/19); (4) Nicolás Mateo in *Agua* (see Thurs/20); (5) installation by Pawel Kruk (see Thurs/20); (6) Andy Hartzell's flyer for SF Zine Fest (see Sat/22); (7) Johnny Depp in *Dead Man* (see Wed/19); (8) Maya Deren in *Mesheres of the Afternoon* (see Fri/21)

NEGATIVE TREND PHOTO BY J NEO;
RAYA LIGHT PHOTO BY JOSE GUZMAN A COLON

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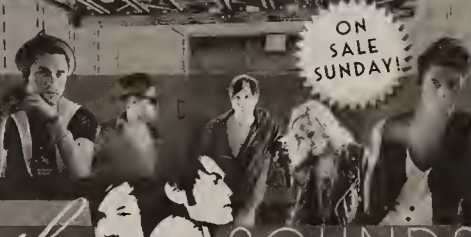
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NOVEMBER 6

ON SALE SUNDAY!



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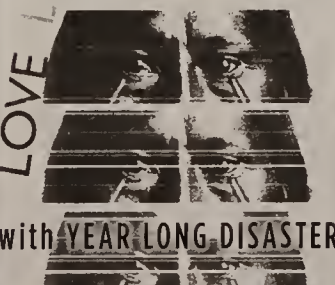
I STILL HAVE A PONY

www.stevenwright.com

NOVEMBER 20

LOVE LIVE

THE CULT



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SUNDAY!

AUGUST 23

MARILYN MANSON



AUGUST 28

AL GREEN
ORGONE (JUST ADDED)
SEPTEMBER 2

PHOENIX
THE SOFT PACK
SEPTEMBER 17

PORCUPINE TREE
THAT 1 GUY
SEPTEMBER 18

THE POGUES
DEVOTCHKA
(JUST ADDED)
OCTOBER 13

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AMERICAN TOUR

ALL THAT REMAINS

LACUNA COIL

Maylene & The Sons of Disaster

TAKING DAWN

OCTOBER 18

ON SALE SUNDAY!

SKINNY PUPPY

IN SOLVENT SEE TOUR 2009

NOVEMBER 1

RAKSOP



ON SALE SUNDAY!

NOVEMBER 19

BERES HAMMOND

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& special guests
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feat. Kenyatta Hill
& Lenya Wilks

FRIDAY!

AUGUST 21

GEORGE CLINTON

PARLIAMENT

FUNKADELIC

AUGUST 30

THE NEVILLE BROTHERS
DR. JOHN
SEPTEMBER 4

MAXIMO PARK
CASTANETS
SEPTEMBER 10

COLLECTIVE SOUL
BLACK STONE CHERRY • RYAN STAR
SEPTEMBER 14

SUGAR RAY
DIRTY HEADS • AIMEE ALLEN
SEPTEMBER 15

EVERY TIME I DIE
BRING ME THE HORIZON
OH, SLEEPER • ARCHITECTS
SEPTEMBER 16

HAPPY MONDAYS
THE PSYCHEDELIC FURS
AMUSEMENT PARKS ON FIRE
SEPTEMBER 17

BILL LASWELL'S METHOD OF DEFIANCE
FEAT. DR. ISRAEL, BERNIE WORRELL, TOSHINORI KONDO,
HAWKMAN, GUY LICATA & BILL LASWELL
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Under the overpass, *Righteous Dopefiend* finds a different kind of San Francisco drug story

By Jason Morris
a&eletters@sfbg.com

DRUG LIT You can go to these places. Reading *Righteous Dopefiend* (University of California, 392 pages, \$24.95), I kept trying to pinpoint, via clues in the text, where on "Edgewater Blvd." — Bayshore — the homeless heroin addicts whose lives the book chronicles were encamped. You want to know if you've walked by them. Because what pulls you through this often dense ethnography are finely drawn portraits of the brutal lives of individuals.

Philippe Bourgois, a professor of anthropology and medicine who taught for a while at UCSF (he's now at the University of Pennsylvania) and Jeff Schonberg, a photographer, spent nearly 12 years with a core group of 10 homeless drug addicts in and around the Bayshore area. In *Righteous Dopefiend* they've created a devastating, blow-by-blow indictment of the countervailing forces that conspire to keep these people — Hank, Petey, Tina, Carter, Felix — on the margins.

Of course, the authors recognize

that the members of the group they're following bear some responsibility for the day-to-day atrocity their lives have become. But they track these lines back carefully, conducting extensive interviews with family members, former employers, and ex-spouses who live more (or at least much less precariously) in the "mainstream." Part of what's revealed in these back stories reminded me of William T. Vollmann's argument, in his book *Poor People* (Ecco, 2007), about "accident-prone-ness": that the cultures of poverty, addiction and marginalization have a snowball effect within individual lives. Meeting medical — or court — appointments becomes impossible without transportation; sores and open-container tickets turn into abscesses and bench warrants.

The book is divided into nine parts, each detailing an aspect of the everyday lives of the homeless addicts. In "Falling in Love," over the course of interviews, monologues, and Schonberg's overwhelming black and white photographs, we watch the trajectory of Tina and Carter's on-again, off-again romance. The chapter is bracketed by "Intimate Apartheid" and "A Community of Addicted Bodies," which illustrate the particulars of the group's estrangements

(from within and without) and its focal, primary romance — with heroin, crack, and alcohol.

In "Making Money," the few legal, and many more illegal, means of getting enough cash to fix are catalogued and considered. Bourgois considers the obsolescence of blue-collar manufacturing jobs, nationally and particularly in rapidly gentrifying cities like San Francisco. What interests the authors here, as elsewhere, are the ambiguously symbiotic, even parasitic relationships employers have with the homeless. One boss who relies on a member of the group pays him exactly enough for a bag of heroin,

ensuring that he'll be at work again first thing the next day.

Throughout the first-person narratives, Bourgois threads his argument: that the institutions, ostensibly set up to serve this body of addicts (from the police-state to community clinics) are, like the employers, both dependent on them (for government funding, menial labor, etc.) and ultimately at cross-purposes with them. The services senselessly undercut one another, forming a no-place for the homeless to barely survive in, characterized by the either/or of living purely by chance, in extreme squalor, or in a permanent maze of bureaucracy.

So the Edgewater homeless carve out a life in between, under the freeways but with methadone treatment or an SRO perpetually on the horizon. It's a shell game where the addict always loses.

There are plenty of good reasons to get this book and read it. If you're interested in homelessness, addiction, or in the public health issues surrounding IV drug use, this is an excellent source of information. The authors treat their subject brilliantly and with great compassion. It is also a hell of a story, and it's local. These people walk by you every day and should not remain invisible. **SFBG**



The life in between: Hank helps Sonny inject in a photo from *Righteous Dopefiend*, a new book that looks at drug use and homelessness in the Bayshore district.

PHOTO BY JEFF SCHONBERG

THIS LAND IS METHLAND: A NEW BOOK TRACKS A DRUG THROUGH AMERICA'S CRACKS AND FAULTLINES

DRUG LIT Books claiming to be about drugs in some way — whether nominally fiction or nonfiction — all run up against the same problem: pharmacodependency is already culture. Or, as the literary theorist and academic Avital Ronell puts it in her brilliant, uncategorizable tract, *Crack Wars* (University of Illinois Press, 1993), drugs articulate "a quiver between history and ontology."

Put another way, drugs aren't everything, but rituals of self-maintenance and care, from vitamins to exercise and so on, are built on addictive structures. Isolating a drug as a singularity — as Nick Reding only apparently does in *Methland* (Bloomsbury USA, 272 pages, \$24.95), a sort of informal case study of the effects and causes of the meth epidemic in the Iowa town of Oelwein — is a dicey proposition. It calls for a kind of Puritan monomania that might capture some of the lucidity of being on drugs but does so at the price of insight, a deductive rather than inductive logic.

It's easy to claim that drugs are culture if we limit ourselves to the black-light poster canon of drug lit from Baudelaire's *Les Paradis Artificiels* (1860) to Burroughs' *Naked Lunch* (1959) and Bret Easton Ellis' coke-benumbed *Less Than Zero* (1985). In their time, those books appeared as threatening as their subject matter because they revealed associations between addiction and literature — a notion that seems rather quaint now. Nobody's launching hysterical campaigns against toxic literature. Today, video games are the new objects of moral panic. Perhaps as books quietly got subsumed into the category of self-improvement, video games took on the cast of



Methland author Nick Reding presents skin-searing lab explosions, farm animals as tweaky sex toys, and close calls with addicts who play disc golf with him one minute and threaten his life the next.

a potentially ruinous pursuit of unproductive labor.

In this context, meth is an oddly positioned drug: since its first large-scale use among soldiers on both sides during World War II, speed has been associated with hard work, endurance, and elevated mood over more abstract qualities. Whether prescribed for slimming down or perking up during its brief tenure as a licit

drug, amphetamines have always tended to banal, everyday worry. As Reding writes in his book's introduction, the U.S. meth epidemic is set apart not only because meth can be synthesized cheaply and discreetly at home, but because the drug's main constituency is working-class, rural whites. Reding's take on his subjects is compassionate but not treacly: a significant portion of the book links increased meth use with the effects of globalization upon the blue-collar job markets in small towns.

One of the Oelwein residents Reding profiles, a notorious crank addict named Roland Jarvis, went from earning \$18 an hour with full union membership and benefits to \$6.20 an hour without benefits or union membership after Gillette and later Tyson took over the company where he worked, Iowa Ham. Jarvis used meth to help pick up extra shifts even in the halcyon days of a livable wage, but it's difficult to imagine how one could make do on \$6.20 an hour without tweeking — Reding claims local meth production increased by 400 percent around the same time. Jarvis' narrative arc culminates when his home explodes as he attempting to dismantle his basement meth lab. The descriptions that Reding shares — of how Jarvis' skin proceeded to slough off in sheets, revealing the muscle below, for example — make for a kind of rural Grand Guignol, otherwise held in check by structural explanations.

The author gives the sense of a slightly distracted but pleasant dinner party host — wary of lingering on any subject too long.

CONTINUES ON PAGE 19 »

ybsca

PHOTO: Kristine Larsen

The elephant in the shroom

It's time to start being realistic about magic mushrooms

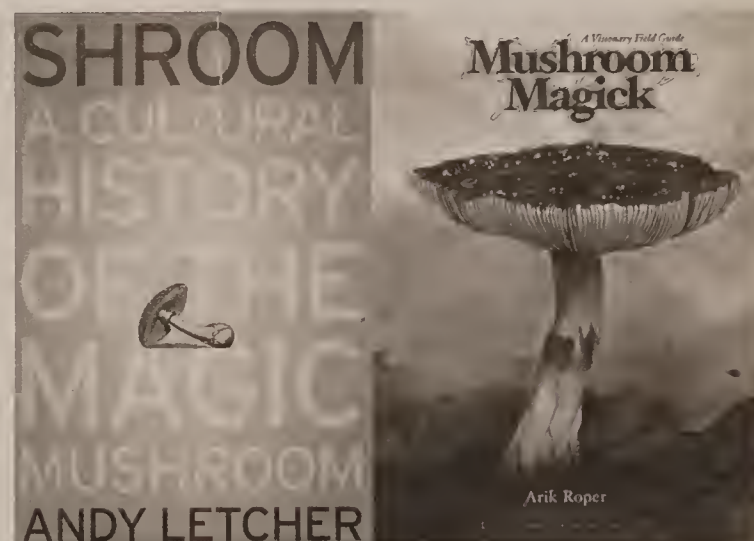
By Ari Messer
a8celetters@sfbg.com

DRUG LIT The psychedelic experience is perfectly, if unintentionally, expressed in a poetry collection: *Too long I took clockwork as a model*

instead of following the angle my inclinations make with the ground. So writes Rosmarie Waldrop in *A Key into the Language of America* (New Directions, 1994), a book based on Rhode Island founder Roger Williams's 1643 guide of the same name. The most "meditative" poets, from Milton and Blake to James Merrill and Denise Levertov, are often those who have reworked historical texts. The same could be said about scholars of psychedelics. Forget about Aldous Huxley's exaggerated diatribes and everything by Carlos Castaneda. The "doors of perception" aren't opened by self-indulgent rambles of the "I'm a spiritual person" variety.

In 2007, sick of the ingrained pop mythologies surrounding psychedelics (and realizing, it seems, that such pseudoscience isn't helping make the case for legalization), British scholar Andy Letcher published *Shroom: A Cultural History of the Magic Mushroom* (Harper Perennial, 384 pages, \$14.99). Though he spends quite a bit of time debunking myco-myths that I'd imagine are only actually believed by people while tripping — Santa Claus is a giant, speckled variety of the *Amanita* genus; Stonehenge was like a Dead show without the music — the double-PHD Letcher gives a solid sense of magic mushrooms as they moved through history, and we moved with or tripped over them. Letcher uncovers how little we can possibly know.

Because mushrooms can "simply be picked and eaten," Letcher explains, there is "not a single instance of a magic mushroom being preserved in the archaeological record anywhere." Drugs and apparent representations of magic mushrooms that have been found have had other, nonintoxicating uses, from food to insulation, or have been doctored up to appear trippy, as with one example of Neolithic rock art widely distributed through self-declared visionary Terence McKenna's books — McKenna's



The cult and the cultural history of the magic mushroom is growing, thanks to Andy Letcher's *Shroom* and the illustrated tome *Mushroom Magick*.

then-wife, Kat Harrison, actually made the drawing from a photo, adding her own interpretation.

I once heard prankster Paul Krassner relate the tale of his first psychedelic escapade. After his mind returned, he said, it seemed like a good idea to call his mother and express his elation (the rational part of his mind must have still been distracted). Her hilarious response was perhaps culled from the jumbled logic of the war on drugs: "Watch out," she pined into the phone. "I've heard that LSD can be a gateway drug to ... marijuana!"

"In a very real sense we could claim to be living in the mushroom age."
Andy Letcher

Letcher shares this realistic sense of humor about the life of drugs. Before picking apart proponents of the otherworldly "ancient mushrooming thesis," he offers them room to breathe. He is ultimately interested in the cultural evolution of the West's "yearning for enchantment" in response to changes that have occurred since the industrial revolution. "That we in the West

have found value in those remarkable mushroom experiences, where almost all others before us have regarded them as worthless," he notes, "means that in a very real sense we could claim to be living in the Mushroom Age." He explores how McKenna's death in 2000 left the psychedelic movement without an "obvious figurehead" and how the need to paste our modern sensibilities onto "a prehistoric religion or tabu" (as shroom-popularizer Gordon Wasson wrote in a letter to Robert Graves in 1950), is just an urge.

Post-McKenna, what is the destination of the psychedelic movement's next trip? A new book, *Mushroom Magick* (Abrams, 144 pages, \$19.95), is respectable for its clear motivations and gorgeous, thorough design. It's a little too much fun, consisting of over 100 lush, full-page watercolors by Arik Roper, whose shrooms "grow from the tip of my pen without much effort." Incomplete but clear field notes by Gary H. Lincoff and an essay by Erik Davis offer tasty morsels, and the short bibliography points to useful resources such as Paul Stamets' field guides. But Daniel Pinchbeck's foreword follows the same trajectory that Letcher so carefully deconstructs. I'm afraid that *Mushroom Magick* ultimately presents as recreational something that, with or without New Age revisionism, clearly has a deeper, revelatory role to play in human affairs. And that's not furthering the discussion, that's a little irresponsible. **SFBG**

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YBCA SUMMER FESTIVAL

PERFORMANCE

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Juana Molina's music features elements of folk, ambient and electronica. Often compared to Björk, Beth Orton and Lisa Germano, her live performances combine live loops, effects created on-the-fly and her deft acoustic guitar playing to create a lush, spell-binding experience.

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8 reg; \$6 YBCA Mem/Sen/Stu/Tea

Jesse Hawthorne Ficks hosts this all-day screening of *Ice Castles* (2 pm), *The Bad News Bears* (4 pm) and *The Cheerleaders* (7 pm), with director Paul Glickler in person! (all films 35mm)

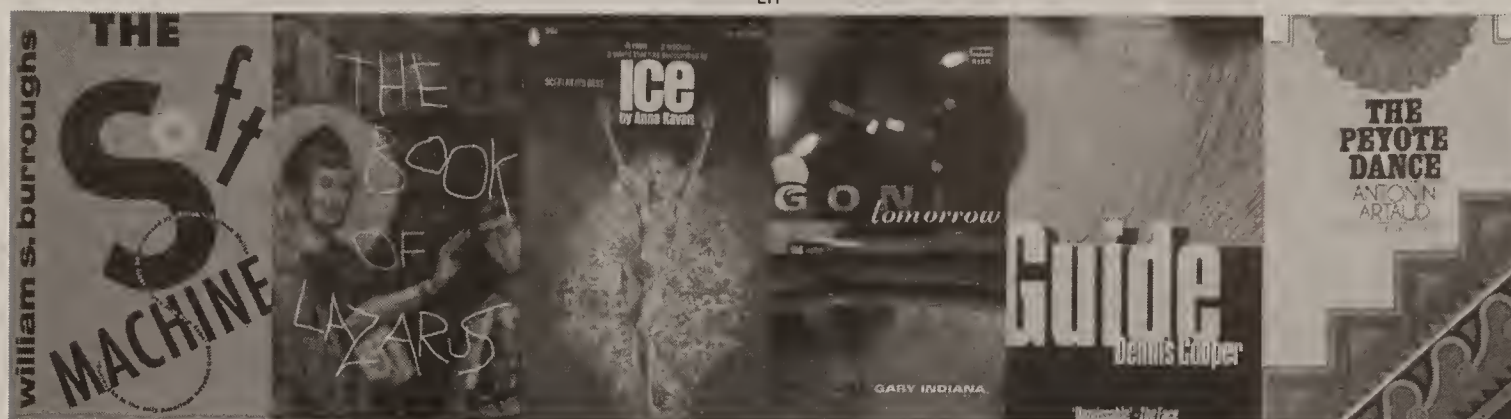
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12 Hallucinogenic Novels and 8 Inebriated Memory Pieces

12 HALLUCINOGENIC NOVELS

1. *Gravity's Rainbow*, Thomas Pynchon, 1973. When jazz singer Anita O'Day found herself stuck with an odd group of musicians who weren't drinking alcohol or smoking anything between set — they were *reading books* — she considered such behavior *the other side of life*. A very Pynchonian phrase. I know more people (two) who claim to have read this novel on acid than any other — the writer Kevin Killian and the poet Joshua Clover.

2. *The Soft Machine*, William Burroughs, 1962. A whole cosmology, and an antidote to the hideous language virus from outer space.

3. *Flow My Tears the Policeman Said*, Philip K. Dick, 1974. In a future where manufactured drugs bend the parameters of space and time, our characters are still also dropping mescaline.

4. *How I Became a Nun*, César Aira, 1993. Poisonous ice cream is the agent that instigates a trip coextensive with the mysteriously-gendered childhood of poor little César Aira.

5. *Part Alice in Wonderland*, part Genet. They all blur together. Staring at most any page of Harris is like staring at a painting by Rufino Tamayo, Anselm Kiefer, Charles Burchfield, or Wilfredo Lam.

6. *The Book of Lazarus*, Richard Grossman, 1978. Dropped into the middle of this collage-novel, with its sophomoric poetry, cartoons of crossing guards, and plot about kidnapping a mobster's daughter, is a fragment from an eternal sentence. Seventy single-spaced pages of psychedelic cartoon as cosmically weird as *Tamala 2010*.

7. *Guide*, Dennis Cooper, 1998. Once, when I was 19 and tripping, I wandered into a room full of cadavers. Whoa, I said. Later that night, I glimpsed the secret structure of the universe. *Guide* is kind of like that. "Dennis" struggles to convey the unpleasant insights from a bad trip.

8. *Ice*, Anna Kavan, 1967. Born Helen Ferguson, Kavan named herself after one of her own fictional characters. In and out of mental institutions. On and off heroin. Devoted to gay men. Found dead with lots of heroin and lipstick in her room. In this novel the world is freezing over and a poor thin girl is always getting tormented. Or is she?

9. *Gone Tomorrow*, Gary Indiana, 1993. For just one scene — a gay sex acid trip at Dachau. Burroughsian flesh-melds, fairy tales bubbling into reality, and the discovery that the Holocaust has been reduced to kitsch.

10. *Dream Jungle*, Jessica Hagedorn, 2003. Another one-scene wonder — an acid trip on a Manila-bound airplane. Yikes.

11. *Already Dead*, Denis Johnson, 1998. Starring a toad whose secretions contain DMT.

12. *On Heroes and Tombs*, Ernesto Sabato, 1961. Three-quarters of this is just okay, but "The Report on the Blind" makes it worth the price of admission. A paranoid misanthrope explores the sect of the blind which he believes secretly rules the world. Does for the visually impaired what *The Orphan* does for foreign adoptees.

B GREAT INEBRIATED MEMORY PIECES

1. *Cool For You*, Eileen Myles, 2000. Introducing his latest, prescription drug-addicted memoir *The Adderall Diaries*, Stephen Elliott writes that "... only a fool mistakes memory for fact." Chris Kraus, as quoted by Myles: "Because capitalism's insincere, it demands sincerity from its art."

2. *Mama Black Widow*, Iceberg Slim, 1969. "Under the crazy hypnosis of pills and alcohol I had the strange feeling I was in a fantastic flower garden, hearing the hum and buzz of insects ..." Sounds like a sentence from —

3. *Discovery of the World*, Clarice Lispector, 1984. Except Clarice

wouldn't mention the pills and alcohol. It's all subtext. Who'd have guessed she was addicted to sleeping pills the whole time?

4. *Good Times: Bad Trips*, Cliff Hengst and Scott Hewicker, 2007. Lit and art world luminaries describe their experiences, with illustrations.

5. *A Voice Through a Cloud*, Denton Welch, 1950. Excruciating pain is hallucinatory, and painkillers, too. "I was exquisitely conscious of the texture of things. There was torture in the smooth sheets, in the hair of the mattress and the weight of the blankets ..."

6. *Valencia*, Michelle Tea, 2000. You can call it fiction, but I've been involved in illicit transactions with one of the characters.

7. *The Peyote Dance*, Antonin Artaud, 1976. A French Nobel Prize winner thinks Artaud didn't even take that trip in the 1930s. Maybe not, but this book still gives me mescaline flashbacks — like the peyote trip in *Beavis and Butt-Head Do America* (1996).

8. *Go Ask Alice*, Anonymous, 1971. I haven't read it, but my partner Jonathan says our teen heroine's (to quote the cover text) "harrowing descent into the nightmarish world of drugs" — acid trips and gay sex — convinced him to follow her path. (Stephen Beachy)

THIS LAND IS METHLAND: A NEW BOOK TRACKS A DRUG THROUGH AMERICA'S CRACKS AND FAULTLINES

CONT., he returns cyclically to the nonaddicts who form the moral core of the story. Clay Hallberg, Oelwein's high-strung general practitioner, and Nathan Lein, the assistant Fayette County prosecutor, are the book's through-lines: their tentative redemption is the town's, and the book's conclusion plays out with a Midwestern brand of reticence. But Reding's attempts to connect Oelwein's story with his own family history cause the book to lose focus, particularly as it concludes. To his credit, this feels like the result of keeping an over-cautious distance from mom-baiting newsmagazine templates. Ironically, though, some of *Methland's* descriptions of meth-fueled psychosis — an elaborate fetish for enemas; frozen pigs in a blanket used as butt plugs — are far out enough to be at home in the "Drugs" episode of Channel 4's satirical documentary program *Brass Eye*.

Methland also tracks the paths of the meth trade, illustrating how early routes were established

by out-migration from the corn belt to labor markets in Southern California, then were consolidated into an empire by Lori Arnold, and finally transformed into a decentralized system in which Mexican traffickers use illegal immigrants employed in the meat-packing industry as mules. By following both federal meth legislation and news coverage of the epidemic, Reding emphasizes meth's functions and reputation within society. He links the drug to an incredible depression of wages and standard of living by corporations threatening to move operations offshore should they be forced to enact worker protections.

Meth is a drug with no celebrities, and Reding treats his subjects with respect, despite close calls with former addicts who play disc golf with him one minute and threaten his life the next. But even beyond a standard litany of reservations about non-fiction — that the author's voice is too intrusive or not intrusive enough, that there are chunks of undigested research — *Methland's* attempt to combine

personal-reflections on identity and place with an examination of the drug's role in a small town's economic struggles seems formally stale.

Perhaps this approach is more truthful, though: meth in Oelwein offers little in the way of *rausch*, which Ronell defines as the "ecstasy of intoxication," but can be everything when it comes to making do as agribusiness exerts its downward pressure on communities that had previously survived on small-scale farming and small business. Though he might not be able to keep his readers fully invested in his book's characters, Reding illuminates how meth flows along the same lopsided trajectory of so-called development for which globalization is a handy catch-all. Meth lit is a distant prospect, and as Ronell reminds us with respect to crack, it's because these drugs don't have the veneer of moral defensibility. A writing more appropriate to the subject might put forth a louder call for justice for the future. *Methland* does an able job for now. (Brandon Bussolini)

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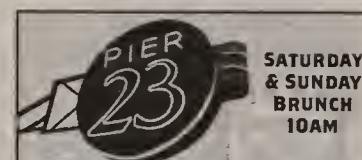
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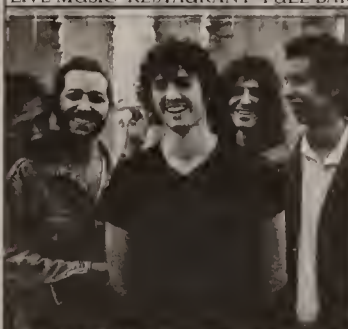
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Hittin' the 'tube

THE DRUG ISSUE After watching hours of *Intervention* — A&E's reality show that profiles addicts, their families, and their painful first steps toward recovery — I concluded that junkies don't watch *Intervention*. But if the average non-junkie watches too much *Intervention*, he or she will without a doubt become addicted to *Intervention*. So proceed cautiously.

With the exception of special "follow-up" entries, the structure of every episode (seven seasons' worth) is similar. First you meet the addict (alcoholic, crack smoker, heroin injector, bulimic, huffer, pill-popper, meth-taker, overshopper, excessive video gamer, etc.) and take stock of his or her increasingly fucked-up life (job and/or marriage lost, homeless, secret stripping gig, custody of children taken away, threat of jail, etc.) Then you meet the loved ones (weepy grandma, terminally ill father, adorably articulate pre-teen, resentful husband, etc.) who've been enabling the addict for years, but are now pushed to the edge. The more compelling stories hog an entire show, but most of the time *Intervention's* intrepid editors split the hour between two unrelated yet carefully calibrated cases (for example, the plight of an anorexic single mom is cross-cut with that of a hulking rageaholic).

Rock bottom looms. But what's that knock at the door? Why, it's one of three *Intervention*-ists — mustachioed Jeff VanVonderen, redhead Candy Finnigan, or raspy-voiced Ken Seeley — here to oversee what's inevitably an extremely emotional sit-down with the addict, who is thereafter spirited away to a recovery center. A quick post-rehab update, in the



form of a sober and smiling subject (or on-screen text, in case things don't go so well), ends each ep.

The reason I say junkies don't watch *Intervention* is that they never suspect what's in store. They all "agree to be in a documentary about addiction," which explains why they allow a camera crew to peep in as they steal medication, forge checks, fall down drunk, and so forth. But the intervention itself is always a complete surprise, suggesting that crack addicts have better things to do than watch A&E all day, or scour A&E's Web site for newly posted tidbits. *Intervention's* popularity can be pinpointed thusly: it's got the dramatic lure of a sensational trainwreck, but with the immense appeal of seeing a person who's hit rock bottom turn his or her life around. Does this show inspire people to get help? Maybe. Is it exploitative? Perhaps. But one thing's for sure: after your first *Intervention* viewing, you'll be jonesin' for more. (Cheryl Eddy)

www.aetv.com/intervention

THE MIX

- (1) Primativas, Oakland warehouse
- (2) Method Man, Redman, and Ghostface Killah, Mezzanine
- (3) Cyclone and "Shoot the Freak," Coney Island
- (4) *The Night of the Gun*, David Carr
- (5) *Soon I Will Be Invincible*, Austin Grossman

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music

I like the Sprite in you — and the slower syrup, too: *The Bo-Fessional* has lifted Shady Nate onto the local rap charts. For 1998's *Time Passages*, Coil's bearded late visionary John Balance took drugs to make music to take drugs to.

SPRITE PHOTO BY GARRETT CAPLES



Confessions of a Bo-Fessional

Leanin' on codeine and promethazine with Shady Nate and Livewire

By Garrett Caples
a&eletters@sfbg.com

That Bo & Sprite, I mix it up and tip it every day and night
— Shady Nate, "Bo & Sprite," *The Bo-Fessional*

DRUGS I'm in the backyard of Shady Nate's aunty's house on 28th and "Zipper" (Chestnut Street) in West Oakland, watching Lil Rue of Livewire

pour four ounces of purple syrup into a liter of Sprite, which turns the hue of pink champagne. With the residue, he coats a cigarette, Shady coats a blunt, which sputters and foams as it burns. When Rue licks the syrup cap, however, Jonah protests this breach of etiquette, though the dispute dissipates as the bottle goes around.

The syrup in question is promethazine-codeine cough syrup, known variously as "lean," "sizzurp," even simply "purple" (wreaking linguistic havoc since "purple" also means weed). "Lean" derives from its characteristic side-effect: if you drink enough, you need to lean

against something to stand. West Oakland's term of choice is "Bo," as in "Robitussin." Bo first oozed into rap in the late '90s via the South, associated with the slowed-down chopped and screwed sound invented by Houston's DJ Screw. One of Shady's OGs, Big Mayne, assures us Bo's been in Oakland forever, though formerly cheap liquor was its vehicle. (Drinking it straight is called "raw.") Soda is a comparatively recent innovation, indicating Bo's increasingly youthful demographic, which extends to middle school.

"In '95, I ain't seen no one sip-pin' syrup but OGs," Shady recalls. "We didn't know what it was. Around 2000, it started to pop — couple motherfuckers knew about it but not everybody. But now, it's like a fad. Like Mac Dre came with the thizz, it's syrup now."

As Shady notes, Bo has supplanted Ecstasy as the hood's must-do drug. But Bo is more likley to kill you; promethazine causes extreme drowsiness and potentially, in large enough doses, heart attacks or respiratory failure. DJ Screw himself died of respiratory failure at age 29 in 2000. In December 2007, six months after

his post-prison triumph with UGK's No. 1-debating *Underground Kings* (Jive, 2007), Pimp C, 33, succumbed to a lethal combination of syrup and his preexisting sleep apnea.

The possibility of death has, of course, never deterred drug use except in individual cases; even so, as a trend, Bo is a risky high. Addictiveness aside, the best part of the high, I'm told, occurs on the brink of nodding off. (Jonah claims that nodding off at the wheel, not overdose, is the leading cause of Bo-related death in West Oakland.) But the target — "catching your nod" — seems easy for the inexperienced to overshoot, particularly when the delivery method is a beverage that tastes like it was designed for kids.

Tastes? Well, yes, I took a few pulls from the bottle, purely for journalistic purposes. Four ounces among four people isn't enough to make you lean or nod, but it's enough to get the idea. I was pretty lifted for three hours, then mildly so the rest of the day. The promethazine considerably enhances the codeine: my head felt pleasant, like a halo extended a few inches between me and the world, yet

CONTINUES ON PAGE 24 »

TIME PASSAGES: TAKING A LISTEN TO COIL'S MUSIC TO TAKE DRUGS TO

DRUGS "We attempted to dissolve time." That's how the late John Balance, half of the now disbanded British experimental musical duo Coil, described the aim of their 1998 release *Time Machines* (Eskaton) in a radio interview. Balance said this with such matter-of-factness that you hardly notice the ludicrousness of his claim. No mere sensation-hungry dabblers when it came to tearing down the doors of perception, Coil certainly had reason to stand behind their assertion. Having logged countless hours drifting in the lapping tides of *Time Machine*'s slowly unraveling synthesizer drones, I can tell you that Balance and musical partner Peter Christopherson definitely succeeded in their attempt.

Coil's m.o. with *Time Machines* can be best summed up by the title of Spacemen 3's 1990 demos compilation *Taking Drugs to Make Music to Take Drugs To* (Bomp). Starting from the premise that hallucinogens can remove oneself from one's temporal reality, Balance and former Throbbing Gristle member Christopherson (with assistance from William Breeze and Drew MacDowell), set out to synthesize music that would catalyze and tease out the temporally-disruptive effects of specific chemical compounds.

If that sounds a bit dry, there is indeed an aura of scientific self-seriousness to the release. Each composition is titled with the chemical name of the substance it has been designed for — track one, "Telepathine" (an earlier term for the compound found in Ayahuasca or yage, popularized by Burroughs and Ginsberg); track two, "DOET/hecate"; track three, "5-MeO-DMT"; and track four, "Psilocybin." But for Coil, science was another form of magic, something driven home by the album's cover design: a black, glossy oval that alludes to the obsidian "scrying mirror" of Renaissance magician and astronomer John Dee, who supposedly used the stone to conjure spirits. (A limited number of albums also came with a set of stickers that when placed on top of each other depicted Dee's sigil, the Hieroglyphic Monad).

I should confess, with much embarrassment, that for the many times and many different contexts in which I have listened to *Time Machines*, I have yet to experience any of the tracks while on the substances for which they were specifically engineered. That said, the album's transportive effects are noticeable even while listening sober (and are certainly heightened by strong doses of THC). My experience has largely been subtractive: it is hard to do anything or to think about anything with much success, or even "actively listen," while *Time Machines* is playing. It is the aural equivalent of an isolation tank, in that you don't even notice the vessel falling away, you're so immersed. Turn it on, tune in, and dissolve. (Matt Sussman)

Mothership connections

George Clinton has used, not abused, drugs

By Billy Jam
a&eletters@sfbg.com

DRUGS If, while flipping through TV channels, you happened upon the episode of VH1's *Celebrity Rehab* in which George Clinton appears, you might be forgiven for assuming that the Godfather of Funk, whose drug use reputation precedes him, was under Dr. Drew's rehab care. In actuality, Clinton was not seeking any guidance from the good TV doctor. Rather, he was working alongside him in helping *Rehab* subject Seth "Shifty" Binzer get back on the straight and narrow road to sobriety by producing new music for the fallen Crazy Town singer.

According to those familiar with the 68-year-old funk ambassador and his lifelong body of work — which includes the catch phrase and Funkadelic album title *Free Your Mind ... And Your Ass Will Follow* (Westbound, 1970) — George Clinton doesn't lie or hide the fact that he has dabbled in mind-altering substances, using them to enhance the experience of the funk. "When you think of drug abuse, you immediately think of something you can't handle, something that takes you over. So he [Clinton] is into drug overuse, but that is not the same as drug abuse. In one interview he [says he] never got religious until he took acid," explains Ricky Vincent, the Berkeley journalist, college professor, KPFA DJ, and author of the acclaimed music history book *Funk: The Music, the People, and the Rhythm of The One* (St. Martin's Press), which includes a forward penned by Clinton.

"He indulges, but he manages it," says Vincent, who has interviewed Clinton numerous times. "Yes, he got arrested [once] for cocaine. But you don't hear of him going in and out of the hospital because he overdosed and couldn't control it. He is one of these people that has turned recreational drug use into a part of his lifestyle, and he doesn't try to pretend that he doesn't do drugs. George just says, 'Hey, I get high all the time!'"

Clinton's party ways are legendary. In Ice Cube's early 1990s video for "Bop Gun (One Nation)" which heavily features the Godfather of Funk and reworks the title track of Funkadelic's 1978 *One Nation Under*



Open up your funky mind and you can fly with the great George Clinton, who knows the deal on dope is that there's more money in pretending to stop drugs than in selling them.

A Groove with the refrain "So high you can't get over it," Cube at first shuns an invite to a party Clinton is throwing, saying, "I don't know man. Your get-togethers are kind of wild." As anyone who has ever attended a Parliament-Funkadelic or P-Funk All Stars concert can attest, things tend to get crazy onstage as an ensemble numbering a dozen or more players wanders on and off stage. Most of the musicians are in costumes, including the diaper-clad guitarist/musical director Garry Marshall Shider. Donning his trademark fluorescent rainbow wig, lead funkateer Clinton is happy to be at the center of this organized chaos.

From the get-go in 1970 when the group released its first two albums, Funkadelic's lysergic-drenched psychedelic funk noise was influenced by the rock music happening around it in Detroit and beyond. Clinton admits to taking acid to fuel his and his band's early recordings at a time when LSD was still primarily a white person's drug, not one widely accepted by the black community. Without it, Clinton's pioneering psychedelic funk pioneered might never have happened. "I can't think of any other way that you could conceive making music about going to the furthest edge of the universe and then turn around and take it to the bottom of the ocean and actually make it a musical party journey ... I mean, you

got to be a little altered to do that," says Too \$hort, who has long drawn influence from Clinton's music, and whose collaborations with Clinton include the title track of his 1996 album *Gettin' It* (Jive).

George Clinton has been around long enough to witness this country's changing public attitudes toward drug use and abuse. He's smart enough to see through the hypocrisy of America's so-called "war on drugs," and is never too shy to loudly address it. A couple of years ago, he wowed a young *Def Poetry* audience when he read the "poem" "Dope Dog." In actuality, its words are the lyrics to the song "U.S. Custom Coast Guard Dope Dog," from the Parliament-Funkadelic/P-Funk All Stars album *Dope Dogs* (P-Vine/Hot Hands/Dogone, 1994), which also features songs titled "Help, Scottie, Help (I'm Tweaking and I Can't Beam Up)" and "Pepe (The Pill Popper)." Clinton left the audience at that HBO studio reading with an observant final line about "the deal on dope": "There's more profit in pretending that we're stopping it than selling it." **SFBG**

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MUSIC

Bo-Fessional CONT.

the sensation was crisp, not foggy, at least at this dosage, peaceful rather than giddy. This was a one-time trial for me, but I could easily see wanting to extend the high.

Indeed, extension is the point; Shady's ideal is to nurse four or more ounces over the course of the day. In terms of rap hedonism, Bo has ushered in a new vibe. You don't guzzle, you "tip" or "kiss" it. Instead of ballin', you brag on stinginess, "I ain't sippin' with you" being a common refrain. Generally I've found people in the ghetto generous with weed — the blunt's a preeminently social event — so Bo's antisocial element is striking. "I done seen fights over the lacers," Shady laughs, referring to the use of the residue. "It almost just went down — Jonah almost took off Lil Ruel!"

On this day in July, Shady has a pair of projects in Rasputin's rap Top 20: an album, *Gasman Unleashed* (PTB/Clear Label/SMC); and a mixtape, *The Bo-Fessional* (DJ Racks), on which every song is devoted to Bo. As we drink, I ask about its effect on his creative process.

"I can rap all fast," he says (an

understatement), "but when I'm on syrup — I'm singin', I'm harmonizin'. It slows me down."

The difference is palpable on "Bo & Sprite," his mixtape take on Kid Cudi's "Day and Night." The choice itself is uncharacteristic, as is the weird thickness of his Bo-soaked delivery, discovering melodic filigrees only implied in the original as he spins an amusingly mundane tale of scoring — classic drug music. Most of Shady's vocals on *Gasman* are lean-free by necessity, in order to achieve full speed, but *Bo-Fessional* serves as an inspired b-side, documenting what, in Oakland, may be the Summer of Bo.

But Bo's already grown scarce; the members of Livewire say the police have cracked down and doctors aren't prescribing it due to the widespread abuse. Already expensive — roughly \$15 an ounce — Bo's street price is ever increasing due to the drought, which limits Shady's indulgence to roughly once a week. This might be frequent enough, given Bo's potential dangers. I very much understand the attraction, but at the same time, Shady and Livewire are talented dudes with a lot to live for. **SFBG**

INTOXICATED RHYTHMS: RECORDINGS BY MUSICIANS UNDER THE INFLUENCE

An almost mythological speculation inundates many so-assumed drug-inspired recordings, especially those of the psychedelic '60s. Despite my late nights of fuzzy research, I thus advise the reader to measure these drugged-out recordings with the highest dose of skepticism. (Michael Krimper)

Ash Ra Tempel and Timothy Leary — *Seven Up* (Kosmiche Kuriere, 1973)

While recording, members drink a 7-Up can laced with LSD.

Dr. Dre — *The Chronic* (Priority, 1992)

The much-imitated and never duplicated source of blunted funk rap.

David Bowie — *Station to Station* (RCA, 1976)

On a cocaine trip to new-wave space.

Sly and the Family Stone — *There's a Riot Goin' On* (Epic, 1971)

Famously recorded in Sly's Bel Air drug mansion.

Leak Bro's — *Waterworlds* (Eastern Conference, 2004)

Get wet with these rhymers on a PCP holiday.

Quasimoto — *The Unseen* (Stones Throw, 2000)

Madlib gets wicked with psilocybin mushrooms and a voice modulator.

DJ Screw — *3 N' The Mornin' Pt. 1* (Bigtyme, 1995)

The originator of purple drank (codeine, promethazine, alcohol).

The Cure — *Pornography* (A&M, 1982)

A dark journey into LSD, cocaine, and alcohol.

Pink Floyd — *The Piper at the Gates of Dawn* (EMI Columbia, 1967)

This Syd Barrett acid trip will keep you away from drugs forever.

Bonus: songs about love interests that are really about drugs.

Rick James — "Mary Jane" (Motown, 1985)

Marijuana's classic cut just to get your feet wet.

The Beatles — "Lucy in the Sky with Diamonds" (*Sgt. Pepper's Lonely Hearts Club Band*, Capitol, 1967)

Heavily debated, but really, is this not about LSD?

Laid Back — "White Horse" (Sire, 1967)

Don't ride heroin, but get up on that white pony!

E-40 — "White Gurl" (*My Ghetto Report Card*, Reprise, 2006)

Another Yaw Area cocaine anthem

Paper Route Gangstaz — "Keyshia Cole" (*Fear and Loathing in Hunts Vegas*, Mad Decent, 2008)

Tribute to the Oakland-based singer — and potent brand of herb.

Don Cherry — "Brown Rice" (*Don Cherry*, Horizon, 1975)

Oh, seductive golden brown of heroin!

Cab Calloway — "Minnie The Moocher" (Brunswick, 1931)

Save your wallet and stay away from Minnie, that drug fiend inside you!

Steely Dan — "Doctor Wu" (*Katy Lied*, A&C, 1975)

A tad colonial, but still an insightful meditation on the opiate trade. **SFBG**

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MUSIC

Here, piggy piggy! Round and round the club drug carousel goes — below, new designer popper tops by Homochic (www.homochic.com) to go with your bathhouse disco revival. So much better than Red Bull. | PHOTO BY LEO HERRERA



Alphabet soup

By Marke B.
markeb@sfbg.com

SUPEREGO ADDICT "That techno shit ain't nothing but a bunch of clowns tripping their balls off to car alarms," the old saying goes.

And it's almost exactly right! If we're still in the 1990s — which, by the way, also saw over-tattooed punk and swing revivalists nodding off to black tar and a swarm of bronze-bleached gays mething out to Bryan Adams circuit remixes when they could pry away from AOL chat. (You thought it took forever to download a naked JPEG in 1997? Try doing it on crystal.) Plus; candy-flipping Burners, K-holed zombie househeds, and reams of GHB newbies shitting their pants and dropping half-dead at the unfortunately ambulance-ridden EndUp.

Glancing back with a delicious shiver, the '90s were a shadow-peopled heyday of designer nightlife drugs, an alphabet soup raining down in clubbers' peripheries. But, really, from opiate-stoned flappers and Benzadrined mods to the Factory's orange Oboetrols and MDA at the Paradise Garage — when haven't drugs driven the wee-hours subcultural?

► STEVE BUG

Brain-teasing techno label Pokerflat presents a rare showcase of its stable, including deep mentalist Bug and smooth criminal John Tejada. Fri/21, 10 p.m., \$20, Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

► DERRICK CARTER

Do-the-doo house is making a shining comeback, thanks in part to the Chicago master's tireless touring. Fri/21, 10 p.m.- 4 a.m., \$10, Temple, 540 Howard, SF. www.templessf.com

► KRADDY

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► JEGA

Wherefore art thou, Ambient Romeo? All around us, of course, as pioneer Jega drops his excellent double-disc *Variance* (Planet Mu) after nine long years. Sun/22, 10 p.m., \$10. Li Po Lounge, 916 Grant, SF. www.nastysonix.com **SFBG**

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On the double, in trouble: Six Organs of Admittance's Ben Chasny (left) travels through storms to create the new *Luminous Night*. Jay Reatard visits the barber, perhaps in prep for *New York Times* coverage and a SF visit. Reatard's fellow longhairs Box Elders are also coming to town.



Ewok talk

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER



You might not expect it or detect it — listening to the beautifully interwoven fingerpicked guitar, viola, and flute of “Actaeon’s Fall (Against the Hounds)” and dark, sparkling, solemn drone of “Enemies Before the Light” off the new Six Organs of Admittance album, *Luminous Night* (Drag City) — but Ben Chasny is a pretty fun guy. I haven’t laughed so long and hard during a chat with a musician since forever, that is until the Six Organ-ist began riffing on a recent guilty pleasure: Lindsey Buckingham and in particular *Law and Order* (Warner Music Group, 1981).

“It’s the one where’s he’s naked, super-tanned, and glistening with oil (on the cover),” enthuses Chasny by phone from Seattle, where he’s trotting out to Trader Joe’s for a single can of black beans. “Man, he’s a fucking mad genius. That was on repeat on my turntable for a while.”

After raving about an amazing Fleetwood Mac show he attended not long ago — “after every song [Buckingham] rips his guitar off and holds it up, as if he’s won a gold medal in the Olympics” — he pulls

out a nugget related to Buckingham ex Carol Ann Harris’ book, *Storms* (Chicago Review Press, 2007), which describes the Fleetwood Mac-er holding his head at night, screaming about all the music running through his noggin. “Ethan [Miller of Comets on Fire] said, ‘He probably had that song “Holiday Road” in his head, and it was driving him fucking bonkers,” Chasny quips. “I can image if you had that going on, you’d go fucking crazy.”

I’m still chuckling when Chasny admits that he’s stolen many a lick from Buckingham as the guitarist for the now-dormant Comets on Fire: “I was running them through tons of distortion, so no one picks up.” It’s all good — and it’s even better to catch up and talk early influences (the Stray Cats!) and current musical loves (the Flower Corsano Duo) with the man, now firmly relocated in Seattle along with girlfriend Elisa Ambrogio of Magik Markers, who, as it happens, isn’t in Six Organs at the moment (instead they’re collaborating on another still down-low project). The couple moved out of my Mission District hood just as the shootings were escalating last year — and Chasny’s landlord raised his rent. “It was like, ‘Are you fucking reading the newspaper?’” he marvels. “You know how the Mission goes through periods of craziness? I was just,

like, ‘Fuck this,’ and we rolled out because it’s cheaper and a little less violent where we are now.”

The new *Luminous Night* seems to reflect Chasny’s peaceful transition to higher, northerly ground. For the first time he worked with a producer, Randall Dunn (Sunn O))), Earth) and in the process has woven new instruments like tabla and synthesizers, as well as viola by Eyvind Kang, into the mix. His own soundtrack writing — and listening to, say, the music of *Seven Samurai* (1954) and *Cosmos* (1977) — have imbued *Luminous Night*’s sound with vivid emotional arcs and an ever-widening scope that incorporates classical elements, synthesizer ruminations, and wanted-man Western-movie scores.

Nothing to feel guilty about here — but then Chasny would never *not* cop to an geeky early influence like the so-called “Ewok Song.” “I know it by heart,” he says, then semi-jokes, “and it’s the precursor to all these kids with wizard hats. It all comes down to the Ewoks singing around the fire. Akron/Family ain’t got nothing on the Ewoks, man.” **SFBG**

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SKYWALKIN’

TUSSLE AND GRASS WIDOW

Nathan Burazer of the SF instrumentalists just launched a monthly party, O.K. Hole, at Amnesia, whereas the all-femme Bay Area combo recently saw its Make a Mess 12-inch sell out. With Psychic Reality and Royalchord. Fri/21, 9 p.m., \$8. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

JAY REATARD

Garage rock’s Energizer Bunny embarks on a full-tilt freebie attack at Amoebas on both sides of the Bay, in honor of his spanking *Watch Me Fall* (Matador). Sat/22, 6 p.m., free. Amoeba Music, 1855 Haight, SF. Sun/23, 6 p.m., free. Amoeba Music, 2455 Telegraph, Berk. www.amoeba.com

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PHOTO BY SHAWN BRACKBILL

Kurt Vile

PREVIEW Walking around the streets of his hometown Philly, Kurt Vile is on the other end of the phone talking about his various fixations and some of his musical dopplegangers.

"I was obsessed with Springsteen," he says, after pausing to ask for a pack of Camel Lights at a corner store. "I still love Springsteen. I love all the greats. I don't love everything, but usually I get obsessed with everything. And Neil Young! I've always liked Neil Young, but a few years ago I read his biography *Shakey* [by Jimmy McDonough; Random House, 2002] and I was a psycho fan afterwards."

The first rumblings most of us heard from Vile, apart from his work with throwback psych-rockers the War On Drugs, were earlier this year, when he released *God Is Saying This To You?* (Mexican Summer) as well as a reissue of his 2008 debut *Constant Hitmaker* (Gulcher/Woodsist).

These lo-fi albums were compiled from home-recorded songs dating back to 2005. They are rife with woozy sound effects, gossamer instrumentals, and electronic drum beats. Vile's voice resonates through vignettes about operating forklifts, conversations about red apples, and a scene devoted to riding on a yellow Schwinn while "blasting classic rock in spring." He evokes the isolated melancholy of Nick Drake, and Young's dulcet-toned, raconteur-esque acoustic numbers.

But Vile isn't fingerpicking himself into any niche. *Constant Hitmaker's* ecstatic opener, "Freeway," is a beacon of light, shimmering in '70s pop glory but dosed with Vile's wizened lyricism. On the March 2009 release *The Hunchback EP* (Richie Records/Testoster Tunes), Vile and his band the Violators hold nothing back. All amps are cranked to 11, resulting in reverberant songs so epic, it's clear Vile is ready to walk far away from his lo-fi roots, at least for a while.

"On stage, Kurt Vile and the Violators are a serious force," says Richie Charles, the EP's producer. "I suppose they take their cues from Kurt, but they operate as four dudes whose blood is being pumped by a single heart. The Violators should not be underestimated."

Vile's facility for writing winsome, bare-bones fingerpickers and wailing Crazy Horse jams is a testament to the intensity of his ideas. "My mind's always wandering," he says. "Theres so much on my mind about my music right now that it's taking up all my brain."

These obsessive tendencies are finally paying off. In late May, Matador Records signed Vile, calling him one of the more important figures in modern-day American music. "Signing Kurt was the easiest decision we've made since we sponsored a seniors' Jai Alai league in the early '90s," says Matador co-owner Gerard Cosloy. "The liability risks are much lower this time around, and the music's far better, so everyone's a winner."

Vile's next album, the cunningly-titled *Childish Prodigy*, is due out in autumn. "It's the closest thing I have so far to my masterpiece," he says. "It's not super-clean or anything, but it's most definitely not lo-fi. You can keep uncovering stuff in there. It's my first album album." (L.C. Mason)

KURT VILE With Dungen and Woods. Aug. 30, 8 p.m., \$14. Bottom of the Hill, 1233 17th St., SF. (415) 621-1615, www.bottomofthehill.com

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THURSDAY, 8/20 • 9 PM \$6
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FRIDAY, 8/21 • 9 PM \$8 TIX AT TICKETWEB
DAVE GLEASON & THE GOLDEN CADILLACS
 77 El Deora
 The B-Stars
 Eric Shea

SATURDAY, 8/22 • 9 PM \$7 TIX AT TICKETWEB
SLIPSTREAM SPARROWS
 Night Sweat
 Jake Mann

SUNDAY, 8/23 • 8 PM \$6
FOOLPROOF FOUR
 The Human Condition
 Brent Jordan

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TUESDAY, 8/25 • 8 PM \$10 ADV, \$12 DDOR
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8/26 **Rock Band Night**

8/28 **Yuckmouth (The Luniz)**
 CD Release Party

8/29 **Artificial**

9/3 **Paul Chesne**

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Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

ROCK/BLUES/HIP-HOP

Crocodiles, Pens, Graffiti Island Rickshaw Stop. 8pm, \$12.
Forget About Boston, Flamingo Gunfight, A Victory Nonetheless Elbo Room. 9pm, \$5.
Freebass Boom Boom Room. 9:45pm, \$10.
Have Nots, Stigma 13, Flatout Annie's Social Club. Bpm, \$5.
Horror X, Boats!, Spurts, Pranks Thee Parkside. Bpm, \$6.
Mother Mother, HIJK Café du Nord. 8:30pm, \$10.
Partyline, Hawney Troof, Shebeast, Schwule El Rib. Bpm, \$8.
Prids, Swann Danger, Butterfly Bones Bottom of the Hill. 9pm, \$8.
Freddy Roulette Biscuits and Blues. Bpm, \$15.
Stone Foxes, Lonely H, Buxter Hoot'n Hemlock Tavern. 9pm, \$7.

BAY AREA

Jackson Browne Paramount Theatre. Bpm, \$39.50-\$9.50.

JAZZ/NEW MUSIC

"83 Wednesdays feat. Patrick Greene **Organ Combo**" Coda. 9pm, \$7.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Cat's Corner Savanna Jazz. 7pm, \$5-10.
"Marcus Shelby Jazz Jam" Revolution Café, 324B 22nd St, SF; (415) 642-0474. 8:30pm, free.
Jonathan Poretz Yoshi's San Francisco. 8 and 10pm, \$16.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Gaucha, Michael Abraham Jazz Session Amnesia. Bpm, free.
Steve Taylor-Ramirez Plough and Stars. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring OJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating OJs.
Jam Wednesday Infusion Lounge. 10pm, free. OJ Slick Dee.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with OJs Spesh, Gil, Hyper O, and Jondi.
RedWine Social Oalva. 9pm-2am, free. OJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating OJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with OJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Bare Wires, Fergus and Geronimo, Teenage Cool Kids, Vows Amnesia. 9pm, \$7.
Blowfly, Blag Dahlia Rock Legend, Mad Macka Thee Parkside. 9pm, \$10.
Calmodée Coda. 9pm, \$7.
Daughtry Fillmore. \$20.
Eyedeas and Abilities, Kristoff Krane, Justus Bends Bottom of the Hill. 9pm, \$10.
Bill Magee Biscuits and Blues. Bpm, \$15.
Jason Movrich SNOB, 1327 Polk, SF; (415) 440-7662. Bpm, free.
San Kazakgascar, When Dinosaurs Ruled the Earth Hemlock Tavern. 9pm, \$6.

Scranton, Luvhed, OI' Cheeky Bastards Grant and Green. 9pm, free.
Strip Mall Architecture, Love X Nowhere, Silian Rail Café du Nord. 9pm, \$10.
Toy Soldiers, Battlehooch, Horde and the Harem, Buttercream Gang Slim's. Bpm, \$13.

BAY AREA

"**Vans Warped Tour**" Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. 11am, \$26.75. With NOFX, 3oh!3, Less Than Jake, Underoath, Devil Wears Prada, Chiodos, Thrive, Silverstein, and (seriously) over 40 more.

JAZZ/NEW MUSIC

Al Coster Trio and Jam Savanna Jazz. Bpm, \$5.



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CANNONS AND CLOUDS
LADY DANVILLE
PETER GOETZ

SATURDAY AUGUST 22 9PM \$12 (SONGWRITER)
VALERIE ORTH BAND
RACHEL EFRON ENSEMBLE
MIA AND JONAH

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WEDNESDAY AUGUST 26 8PM \$10 (SONGWRITER)
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FRIIDAY AUGUST 28 7:30PM \$15 (SONGWRITER)
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JOHN CUNNINGHAM

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"**Brass, Bows, and Beats: A Hip Hop Symphony by Adam Theis and the Jazz Mafia Symphony**" Yoshi's San Francisco. 8 and 10:30pm, \$24.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, B91 Beach, SF; (415) 771-6800. 7:30pm, free.
Kelly Park Trio Shanghai 1930. 7pm, free.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) B20-1595. 7-10pm, free.
"New Frequencies @ YBCA: Musicians Respond to Wallworks" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 6pm, free with gallery admission (\$5-7). With Jackeline Rago and Steve Hogan Duo/Kev Choice and Jennifer Johns Duo.
Jesse Scheinin Socha Café, 3235 Mission, SF; (415) 643-6B4B. 8:30pm, free.
Sony Holland Duo Café Divine, 1600 Stockton, SF; (415) 9B6-3414. 7pm, free.



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FRI 8/21
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 GRASS WIDOW
 PSYCHIC REALITY
 ROYALCHORD 9PM \$8

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 APPOMATTOX EARLY 6PM \$5

SUN 8/23
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 MAGGIE MORRIS
 GHOSTIES 9PM \$6

MON 8/24
PINS OF LIGHT
 LIBYANS EARLY 7PM \$5

PUNK ROCK SIDESHOW
 W/DJ TRAGIC & DUCHESS OF HAZARD LATER 10PM FREE

TUE 8/25
BOX ELDERS (GONER)
 TRADITIONAL FOOLS EARLY 6PM \$5

PHARMAKON
 R. JENCKS
 ORHIMA LATER 10PM \$5

WED 8/26
100 SUNS
 CIRCLE OF EYES, TYRANT 9PM \$6

THU 8/27
THE RATS (NYC)
 THE BACK CC'S
 PIPSQUEAK 9PM \$6

FRI 8/28
MAYYORS
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 CHRISTMAS ISLAND
 WOUNDED LION 9PM \$8

SAT 8/29
MT. VICIOUS
 IFIHADAHIFI
 PEGATAUR 9PM \$6

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Flamenco Thursday Peña Pachamama, 1630 Powell, SF; (415) 646-001B. Bpm, 9:30; \$12.
 With Carola Zertuche and Company.
Four Inch Pony Revolution Café, 324B 22nd St, SF; (415) 642-0474. 8:30pm, free.
Hillstomp, Slowfinger, Brothers Comatose Annie's Social Club. Bpm, \$8.
Mission Three Amnesia. 7pm, free.
Jason Movrich Barney Stone, 5625 Geary, SF; (415) 3B6-9914. 9pm, free.
Saddlecats Atlas Café. Bpm, free.
Tipsy House Plough and Stars. 9pm, free.

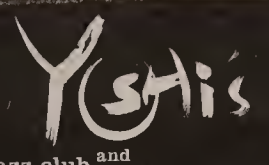
DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, and B Lee

spin Afrobeat, Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 33BB 19th St; 643-355B. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reg-gaeton, and more.
Club Jammies Edinburgh Castle. 10pm, free. OJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest OJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

CONTINUES ON PAGE 30 >>

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A HIP-HOP SYMPHONY
BY ADAM THEIS
& THE JAZZ MAFIA SYMPHONY

this weekend! Sun, August 23
ZACHARY RICHARD

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next week! Tues, August 25
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LES NUBIANS

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Tues, September 1 (8pm, Early Show)
EVEREST

Tues, September 1 (10:30pm, Late Show)
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Wed, September 2 (8pm, Early Show)
 Pursuance Records presents
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 Karina Denike, Jaz Sawyer and more!

Wed, September 2 (10pm, Late Show)
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Thurs, Fri, September 3, 4
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Wed, August 19 *tonight!*
WILLIE K
 with special guest Joe Cano

Thurs, August 20 (8pm, Early Show)
VAN HUNT *tomorrow!*

Thurs, August 20 (10pm, Late Show)
GREG SCOTT *tomorrow!*

Fri, Sat, Sun August 21, 22, 23 *this weekend!*
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THURS/20 DANCE CLUBS

Kick It Bar on Church. 9pm. Hip-hop with OJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; BB5-4788. 10pm, free. Oubby roots reggae and Jamaican funk from rotating OJs.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with OJ Juan Oata.
Popscene 330 Rich. 10pm, \$10. Rotating OJs spinning indie, Britpop, electro, new wave, and post-punk.
Rock Candy Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

Ships in the Night Underground SF. 10pm, \$5. Queer dance party with OJs Durt, Black, and Jean Jamz.
Toppa Top Thursdays Club Six. 9pm, \$5. Jah Warrior, Jah Yzer, I-Vier, and Irie Oole spin the reggae jams for your maximum irie-ness.

FRIDAY 21

ROCK/BLUES/HIP-HOP

Attitude Adjustment, Beowulf, Deface, Killing California, Superbuick Thee Parkside. 9pm, \$10.
Kasey Chambers and Shane Nicholson Independent. 9pm, \$25.
Tracy Chapman Fillmore. 9pm, \$50.
Christmas Island, Mantels, Jonesin', Splinters Amnesia. 9pm, \$8.

Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. Latin dancing Buena Vista style with Fito Reinoso, and Eddy and Gabriel Navia.
Diego's Umbrella Café du Nord. 9pm, \$10.
Excuse the Blood, Hudson Criminal, Cycloptopus, No Need Retox Lounge. Bpm, \$5.

"House of Voodoo 10th Anniversary" Annie's Social Club. 9pm, \$5-7. With Awakening, Saints of Ruin, and OJs spinning goth and industrial.
New Up, Company Car, Run Run Run Bottom of the Hill. 9:30pm, \$12.
EC Scott Biscuits and Blues. 8 and 10pm, \$20.
Set Your Goals, Four Year Strong, Polar Bear Club, Fireworks Slim's. Bpm, \$15.

Tussle, Grass Widow, Psychic Reality, Royalchord Hemlock Tavern. 9pm, \$8.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Brian Belknap Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
"Brass, Bows, and Beats: A Hip Hop Symphony by Adam Theis and the Jazz Mafia Symphony" Yoshi's San Francisco. B and 10:30pm, \$26.
Duo Gadjo Shanghai 1930. 7:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. Bpm, free.
Jim Butler Quartet Savanna Jazz. Bpm, \$5.
Natasha Miller Coda. 10pm, \$10.

FOLK/WORLD/COUNTRY

Aphrodesia, Bayonics, DJ Jeremiah Great American Music Hall. 9pm, \$16.
Bluegrass Bonanza Plough and Stars. 9pm.
Jessica Fichot Red Poppy Art House. 8:30pm, \$10-12 suggested donation.
Devon McClive Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
"A Moment in Time" Regency Ballroom. 9pm, \$30. With Beres Hammond with the Harmony House Singers and Musicians, and Culture.
Rob Reich and Craig Ventresco Amnesia. 7pm, free.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Alcoholocaust Presents Riptide Tavern. 9pm, free. DJ What's His Fuck spins old-school punk rock and other gems.
Bar on Church 9pm. Rotating OJs Zax, Zhaldee, and Nuxx.
Deep Fried Butter, 354 11th St., SF; (415) 863-5964. OJs jaybee, David Justin, and Oean Manning spinning indie, dance rock, electronica, funk, hip hop, and more.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, OJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) BBS-4788. 10pm, free. With rotating OJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Go Bang! Oeco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with OJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident OJs White Girl Lust, Swayzee, Philie Ocean, and more.
Loose Stud. 10pm-3am, \$5. OJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF, 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Voodoo Ballroom Anni's Social Club. 9pm, \$7. With live performances by Awakening and Saints of Ruin and OJs voodoo, Purgatory Mischief, and more spinning goth, deathrock, glam, and darkwave industrial.

SATURDAY 22

ROCK/BLUES/HIP-HOP

Tracy Chapman Fillmore. 9pm, \$50.
Ex-Boyfriends, My First Earthquake, Vitamin Party Thee Parkside. 9pm, \$7.
Flipper, Triclops, Turks, Alaric Annie's Social Club. 9pm, \$10.
Forbidden, Kehoe Nation featuring Gene Hoglan, Death Pilot Slim's. 9pm, \$20.
Jedi Mind Tricks, MC Esoteric, Reef the Lost Cauze, Bound by Honor Independent. 9pm, \$17.
Kev Choice Ensemble Elbo Room. 10pm.
Lady Bianca Biscuits and Blues. 8 and 10pm, \$20.
Low Red Land, Appomattox Hemlock Tavern. 6pm, \$5.
Matches Fillmore. 9pm, \$20.
No Hope for the Dead, Overdrive AD, Hot Heresy Thee Parkside. 2pm, free.
La Plebe, Pop Bottle Bombers, Master Volume, DJ Alberto Bottom of the Hill. 10pm, \$12.
TITS, Plastic Crimewave and the Wicked Wicked Ways Hemlock Tavern. 9:30pm, \$7.
Valerie Orth Band, Rachel Efron Ensemble, Mia and Jonah Café du Nord. 9pm, \$12.

Way of the Sword

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SATURDAY 8.22.09

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SUNDAY 8.23.09

PHILANTHROPY 20

(A Benefit for Burmese Orphans)

TUESDAY 8.25.09

ILLUMINANCE PLAYGROUND

(Every Tuesday)

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

Pascal Boker and Band Savanna Jazz. 8pm, \$5.

"Brass, Bows, and Beats: A Hip Hop Symphony by Adam Theis and the Jazz Mafia Symphony" Yoshi's San Francisco. 8 and 10:30pm, \$26.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

"New Frequencies @ YBCA: Next Wave of Global Landscape" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 8pm, \$25. With Juana Molina/Amy X. Neuburg and the Cello Chixtet.

Proteges of Hyler Jones Shanghai 1930. 7:30pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10. Lavy Smith and Her Red Hot Skillet Lickers Coda. 10pm, \$12.

FOLK/WORLD/COUNTRY

Absynth Quintet Plough and Stars. 9pm. Julio Bravo y Orquesta Salsabor Ramp Restaurant, 855 Terry Francois, SF; (415) 621-2378. 5pm, free.

Cabinet of Curiosities, Toby Dick, Hyperpotamus Amnesia. 8pm, \$7. Fundraiser for SF Zine Fest.

Carnavai Del Sur Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$12.

Ricardo Lemvo and Miakina Loca, DJ Emmanuel Nado Great American Music Hall. 9pm, \$20.

JL Stiles Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

Thick Soup Socha Café, 323S Mission, SF; (415) 643-6848. 8:30pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating OJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Barracuda 111 Minna. 9pm, \$5-10. Eclectic 80s music with OJs Oamon, Phillie Ocean, and Mod Oave, plus free 80s hair and make-up by professional stylists.

Data Mezzanine. 9pm, \$10. With OJs Sleazemore, Sick Face, Alexander Frederick, and Eli Glad spinning futuro-disco and space electro.

HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring OJs spinning the newest in the top 40s hip hop and hyphy.

Shine the Light Shine. 10pm, \$10. With OJs Cheb I Sabbah, Mighty Oub Killaz, Janaka Selektia, and El Oiaiblo spinning global electronic.

SUNDAY 23

ROCK/BLUES/HIP-HOP

Arnocorps, A Band of Orcs, Untapped Fury, Dagobah

Thee Parkside. 8pm, \$8.

Cult Warfield. 8pm, \$38.50-100.

Ted Leo and the Pharmacists, Hank IV Bottom of the Hill. 9pm, \$15.

Maggie Morris, Ghosties Hemlock Tavern. 9pm, \$5.

Chuck Prophet and friends Knockout. 8pm, \$10.

Six Organs of Admittance, Master Musicians of Bukkake Independent. 8pm, \$12. J Tillman, Moore Brothers, Pearly Gate Music Café du Nord. 8pm, \$13.

JAZZ/NEW MUSIC

Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.

Zachary Richard Yoshi's San Francisco. 7 and 9pm, \$20.

Stanley Coda. 9pm, \$7.

FOLK/WORLD/COUNTRY

Fiesta Andina! Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$12. With Eddy Navia and Sukay.

Sacred Profanities Thee Parkside. 3pm, free.

CONTINUES ON PAGE 32 >>

ARGUS LOUNGE
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WED 8/19 **DJ M.E. & R.O.D** 10PM

THU 8/20 **SOUL REVUE-FUNKY 60'S SOUL 45'S W/ DX-THE FUNKY GRANDPAW ON DECK** 10PM

FRI 8/21 **KNIGHTS OF THE ROUND TABLES**

SAT 8/22 **THAT HID STRENGTH PRESENTS: SEA OF BEES. EFFT. KELLY SLUSHER AND SEAN ONGLEY** 9PM \$5

SUN 8/23 **DJ METROLICIOUS 7PM & KARAOKE W/ PAUL** 10PM

TUE 8/25 **ALCOHOLOCAUST W/ DJ WHATSHISFUCK & DJ CRYSTAL METH** 9PM

WED 8/26 **DJ MIKEL -DUB RIOT** 10PM

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SINISTER DEXTER
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9:30 pm

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OPEN 1PM

MIDNIGHT MASS
10pm

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THU 8/20 9:30PM \$5 B4 11 \$6 AFTER
AFRO-TROPI ELECTRIC-SAMBA-FUNK
AFROLICIOUS WITH OJS/
HOSTS: PLEASUREMAKER & SENOR OZ, PLUS RESIDENT DRUMMERS J ELROD & B LEE

SAT 8/22 10PM \$10/\$12
EMERGENCE MUSIC SERIES PRESENTS:
THE KEV CHOICE ENSEMBLE
J MYERS
DJ BEATSME[DS2]

SUN 8/23 9PM \$7 AVD \$10 DOOR
DUB MISSION PRESENTS
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WITH MIKEY ASSASSIN, PLUS DJ SEP & LUDICHRIS
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TUE 8/25 9PM
MARCUS COHEN PRESENTS
"THE CONGRESS"
FEATURING SPECIAL GUEST RENEE WILSON PLUS DJ MAI-LEI

WED 8/26 10PM \$5
ELBO ROOM PRESENTS
CLUB SHUTTER
WITH DJS OMAR, NAKO, JUSTIN

THU 8/27 9:30PM \$5 B4 11 \$6 AFTER
AFRO-TROPI ELECTRIC-SAMBA-FUNK
AFROLICIOUS WITH OJS/
HOSTS: PLEASUREMAKER & SENOR OZ, PLUS RESIDENT DRUMMERS J ELROD & B LEE

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SUN 8/30 DUB MISSION WITH MAGA BO (BRAZIL) & DJ CHICUS (NY)
WED 9/2 SKEELO
FRI 9/4 GARY WILSON & THE BLIND DATES, JAMES PANTS

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Live sketching/art making by local artists. Artwork is available for sale to the audience.
Artists TBA on SketchTuesdays.com & FecalFace.com

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DNA LOUNGE

**SUN/23
FOLK/WORLD/COUNTRY
CONT>>**

Salsa Sundays El Rio. 4:15pm, \$8. With Orquesta O'Soul.
John Sherry, Kyle Thayer and friends Plough and Stars. 9pm, free.
Tippy Canoe, Five Cent Coffee, Mikie Lee Prasad Amnesia. 9pm, \$7-10.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with OJs Sep, Maneesh the Twister, and guests Roy Two Thousand and OJ Quest.

MUSIC

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with OJ Zax.
Religion Bar on Church. 3pm. With OJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

BAY AREA

Culture Club Oasis, 135 12th, Oak; (510) 763-0404. 10pm, free. Funky, deep, soulful, tech, house music with OJs Kincaid, Nesto and more.

MONDAY 24

ROCK/BLUES/HIP-HOP

Ted Leo and the Pharmacists, Jeff the Brotherhood Bottom of the Hill. 9pm, \$15.
Pins of Light, Libyans Hemlock Tavern. 7pm, \$5.
Chelsea Wolfe, Helene Renaut, J. Irvin Dally Knockout. 9pm, \$7.
Pete Yorn Fillmore. 9pm.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Mitch Marcus Quintet Yoshi's San Francisco. 8 and 10pm, \$10-12.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more - all on 45!
Going Steady Oalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. OJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Orink 80-cent cosmos with OJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Oough and OJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spiff Sessions Tunnel Top. 10pm, free. OJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 25

ROCK/BLUES/HIP-HOP

Box Elders Hemlock Tavern. 6pm, \$5.
Catholic Comb, Downer Party, Scott Albright Bottom of the Hill. 9pm, \$10.
Fruit Bats, Death Vessel Independent. 8pm, \$14.
Pharmakon, R. Jencks, Orhima Hemlock Tavern. 9:30pm, \$5.
Spoon + 10, Shark Speed El Rio. 8pm, free.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Dogman Joe Yoshi's San Francisco. 8pm, \$12.
Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
For Corners Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 8:30pm, free.
"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Felonious.
RJ Ross Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Song Session Plough and Stars. 9pm, free.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. With OJ Voodoo.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. 5F8G

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THURSDAY AUGUST 20TH
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SLOWFINGER
THE BROTHERS COMATOSE
DOORS 8PM \$8 COVER

FRIDAY AUGUST 21ST
HOUSE OF VOODOO 10TH ANNIVERSARY
THE AWAKENING (SOUTH AFRICA)
SAINTS OF RUIN
AND OJS SPINNING ALL NIGHT LONG
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9PM \$7 COVER (\$5 B4 10PM)

SATURDAY AUGUST 22ND
ALCOHOLICAUST PRESENTS
FLIPPER
TRICLOPS!
TURKS
ALARIC (EX MEMBERS OF UK SUBS, DEAD AND GONE, THE ENEMIES, NOOTHRUSH)
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DOORS 8PM \$10 COVER

TUESDAY AUGUST 25TH
SFSTANUP PRESENTS
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TUESDAY AUGUST 25TH
DRUNKEN MONKEY
W/ GUEST OJ VOODOO
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Jazz/Swing

SUNDAY AUGUST 23RD 9PM \$7
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Jazz

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8/22 0000 9PM \$8
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SATURDAY, AUGUST 29TH

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BOUND BY HONOR
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MASTER MUSICIANS OF BUKKAKE
SUN AUG 23rd doors 7:30 \$12

fruit bats
death vessel / a l & the sea
TUE AUG 25th doors 7:30 \$12 ADV \$14 DOOR

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SUNDAY • AUGUST 23 • 6PM
JAY REATARD
AMOEBa TOUR

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ALL AGES

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HOT HERESY
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Image: Coffinette for the Viscera of Tutankhamun, Dynasty 18, 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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visual art

Tina after taking a hit from a crack pipe (above) and Nickie fixing inside Hank and Petey's compound in *Righteous Dopefiend*.

PHOTOS BY JEFF SCHONBERG



DRUG ISSUE Heroin use has a major role in American photography. The reason is obvious: Larry Clark's 1971 monograph *Tulsa*, which presents the furthest extremes of black and white



and life and death that can be seen. Images of needles piercing skin might be what a first-time viewer fixates on from Clark's book, but other things linger, such as the look in the eye of a baby cradled by an addict in one stunning photo, and the question of whether an infant grave glimpsed in another is the end to that particular story.

Clark may well be the best and best-known camera chronicler of drug

use, but other photographers have taken on the subject, including some from the Bay Area. Jim Goldberg's acclaimed 1995 monograph *Raised By Wolves* adds a bit more sentiment and narrative, while a single image from Larry Sultan's (and Mike Mandel's) 1977 found-photo collection *Evidence* — of a man with track marks, arms stretched in a limp Christ pose, held by a pair of cops — rivals Clark's most scarifying shots.

In the new book *Righteous Dopefiend* (University of California Press, 392 pages, \$24.95), Jeff Schonberg's photographs chronicle heroin injection and crack smoking on the streets of San Francisco — specifically, the Bayshore district.

Schonberg's photos are part of a larger project that uses more text than Goldberg's *Raised By Wolves*, let alone Clark's near-wordless *Tulsa*, to tell the stories of a group of addicts. Schonberg allows emotion into a slow dance snapshot that wouldn't be out of place in Charles Burnett's soulful film *Killer of Sheep* (1977), and poeticism into a look at an underbrush dwelling where a barren tree branch doubles as a clothes hanger. The resulting mix of text and image is a harsh — if slightly academic — 21st century update of the classic Walker Evans and James Purdy 1941 collaboration *Let Us Now Praise Famous Men*. Let us now see the invisible. (**Johnny Ray Huston**)



stage

The inestimable Estelle Parsons (at left solo, and at right with Shannon Cochran and Jeff Still) stars as *August: Osage County's* pill-popping matriarch, Violet.

ESTELLE PARSONS (LEFT) PHOTO BY JOAN MARCUS, GROUP PHOTO (RIGHT) BY ROBERT J. SAFERSTEIN



Letts dance

Tracy Letts' *August: Osage County* makes family dysfunction fun again

By Robert Avila
a&eletters@sfbg.com

DRUGS "I drink," explains Beverly Weston (Jon DeVries), bourbon decorously in hand, "and my wife takes pills." The pickled but venerable patriarch

of this stately country house on the Oklahoma plains addresses a young American Indian woman named Johnna (DeLanna Studi), who sits opposite him in subservient but dignified silence. In terrible need of work, she answers his friendly questions politely and laconically, the two of them together recapitulating several hundred years of white men expounding freely before the necessarily constrained and calculated words of the indigenous inhabitants of the land.

Nonetheless, this has to be one of the more piquant job interviews she or anyone has had. "I do not drink," Beverly clarifies carefully, "because my wife takes pills." The words come in measured syllables and a voice just soft and sonorous and twangy enough to evoke the Southern man of literature long gone to seed. "As for whether my wife takes pills because I drink," he

continues, "I learned a long time ago not to try to speak for my wife."

Damn straight. Violet Weston (Estelle Parsons) can definitely speak for herself. And her first line, hard on the heels of Beverly's and transcribed loosely as, "Hemmoolafarghba izzdiss humuh," lets us know that she certainly will — under circumstances of her choosing and in words all her own. Most of those are more articulate than her opening lines, uttered from deep within the fog of a prescription cocktail of pain killers and downers. That fog is never really impermeable to Vi, though, who boasts that nothing gets passed her in this house, and indeed nothing ever does, except all the people who might have loved her.

Violet — a name pretty like the flower, vivid and spectrum-topping like the color, and a horseshoe throw away from violent — stalks the stage like a force of nature in *August: Osage County*, Tracy Letts' 2008 Pulitzer Prize-winning Broadway hit now gracing the Curran Theatre in SHN's Best of Broadway series. Violet is a moody indoor tornado, one minute doing the psych-ward shuffle, the next charging bull-like up the stairs — or standing stock-still in the mid-

dle of the living room like the patient, unfeeling eye of a killer storm.

There's the respect that has made the long calamity of the Weston household a lonely battlefield for two, at least until Beverly's disappearance brings their three daughters and their respective families or near-families back home in self-indulgent fits of mutual resentment, amends-making, and remorse. There's plenty of it all to go around. If there is a set assortment of possible ingredients in any classical family drama — a death, preferably stillborn or suicidal; an illegitimate child and or incest; drug addiction and or alcoholism; etc. — Letts has no shame in using them all. It's a potent concoction for black comedy.

Throughout it all is the deliciously corrupt and irresistible Violet, patrolling the full measure of her domain — a towering three-level house whose two-angle staircase and pointed rooftop-attic form a crooked arrow up, as if tracing Beverly's last jag. It also points the way of his influence post-mortem via his hire Johnna, whom he hands a volume of T.S. Eliot before exiting stage left for the first and last time. She'll imbibe the offering, soberly, and in the final scene sing from her attic perch an Eliot-cued lullaby about the end of the world to her battered charge. Daughter Barbara (a fine Shannon Cochran) knows what she's saying, and speaks for much more than herself or her family, when she notes, "Dissolution is much worse than cataclysm."

Oklahoma native Letts — long-

associated with Chicago's Steppenwolf Theater, which among other Letts' plays (*Killer Joe*, *Bug*, *Man from Nebraska*) launched *August* in 2007 — has carved room for himself as a playwright of the Midwest. *August* is another in his line of sharply constructed, wickedly funny comedies, and at the same time it comes as something more, including at least vaguely autobiographical (interestingly, Letts' late father originated the role of Beverly). But more than anything, *August* poses, knowingly and maybe entirely ironically, as a bid for inclusion in the Great American Family Drama pantheon, alongside plays from the likes of O'Neill, Albee, or Shepard. The critical reception it has earned would seem to mark that bid as successful, but the fact is that while formally classical and precise, it is also too much so — it's so knowing and over-determined that it comes off as a simulacrum of the classic drama rather than its fulfillment.

August, nevertheless, is very entertaining and not without spurring some deeper thought and emotion. The performances range from competent to very good before reaching the formidable and unforgettable Parsons, whose turn as Violet is alone a contact high not to be missed. **SFBG**

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— from "Team Newsom readies the mudballs" by Steven T. Jones, posted on the Politics blog

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PHOTO BY JOHN PATRICK MOORE



Theater You Can Eat

PREVIEW For me, the next-best pleasures to actually eating food are reading about food (Laura Esquivel's *Like Water for Chocolate*), watching movies about food (Juzo Itami's 1985 *Tampopo*), and singing about food (Millie Small's *My Boy Lollipop*). Now I've found another option, and that is to watch theater about food. If this sounds as appetizing to you as it does to me, check out *Theater You Can Eat*. The People's Theatre presents John Robinson's world premiere of a play that examines how what we put in our mouths can affect our souls, minds, and the way we interact with one another. Served as a multicourse meal, the play consists of four humorous narratives that surround specific foods: coffee, salad, ceviche, and chocolate. The first, *Wake Up Cup*, explores how the rules of social protocol can be broken when a person is deprived of the essential morning caffeine (don't we all know a little something about this?). In another called *The Toss Up*, Chef Lola finds out if food can trigger unpleasant memories when she enters her salad into a contest her ex-lover is judging. *Theater You Can Eat* is appropriately served up at Peña Pachamama, a Bolivian raw food restaurant in San Francisco's North Beach. For a full experience, theatergoers can either purchase a tapas or dinner ticket with the play. (Victoria Nguyen)

THEATER YOU CAN EAT Through Sept. 6. Fri, 7 p.m.; Sun, 5:30 p.m.,

\$19.95–\$39.95. Peña Pachamama, 1630 Powell, SF. (415) 259-1623,

www.thepeoplestheatre.com

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Good Boys and True New Conservatory Theatre Center, 25 Van Ness, SF. (415) 861-4914, www.nctcsf.org. Opens Aug 22. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sept 20. NCTC presents the West Coast premiere of Roberto Aguirre-Sacasa's drama.

BAY AREA

Awake and Sing! Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$15–\$55. Previews Aug 21, 22, 26, 8pm; Aug 23, 2pm. Opens Aug 27. Runs Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 27. Aurora Theatre Company presents Clifford Odets' classic Depression-era drama.

The Prince Berkeley City Club, 2315 Durant Ave, Berk; (510) 558-1381, centralworks.org. Opens Aug 22. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Sept 19. Central Works presents Machiavelli's drama.

ONGOING

August: Osage County Curran Theatre, 445

Geary; (512) 7770, shnsf.com. \$35–80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons. **Crash Cabaret: Where Queers Collide** Mama Calizo's Voice Factory, 701 Mission; 978-2787, www.ybca.org. \$10. Fridays, through Oct 25. As part of the PUSH PLAY→YBCA Summer Festival, Mama Calizo's hosts a series of interactive, activist, and social justice events.

East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20–35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct. 10. Don Reed's solo play is a consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. (Avila)

The Grapes of Wrath Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatre.org. \$10–\$35. Wed-Sat, 8pm. Through Sept 12. Actors Theatre of San Francisco Presents an adaptation of Steinbeck's novel.

Madhouse Rhythm Climate Theater, 285 9th St; 704-3260, www.climatetheater.com. \$15. Fri/21-Sat/22, 8pm. Joshua Walters, diagnosed with bipolar disorder while still in high school, has learned to manage the condition over the ensuing decade, but he's learned much more besides and, through the prism of his craft as a sardonic beat-boxing actor-poet, he shares it with his audience in a sharply turned but also somewhat wild and generally riveting solo show. Frank, funny, intense, at times unsettling, Walters is a dynamic performer whose insights—gleaned in part from his experience in the therapeutic machine of institutions and meds—offer an astute and often damning set of reflections on the world of masks

STAGE

we inhabit. His physical, rhythmic interpretation of a psychotic episode, for instance, is compelling and just vulnerable enough to make its point seem more than metaphor, while blurring the line between madness and art, or for that matter madness and what passes for reality. (Avila)

My Fair Lady Novellus Theater, Yerba Buena Center for the Arts, SF. (415) 978-2787, www.ybca.org. \$14–\$50. Fri/21, 8pm; Sat/22-Sun/23, 2 and 8pm. Lamplighters Music Theatre brings their signature flair to Lerner and Loewe's musical.

Not a Genuine Black Man Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.brianacopeland.com. \$30. Sat/22-Sun/23, 3pm. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.

One Flew Over the Cuckoo's Nest SF Playhouse, 533 Sutter. \$30–\$40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through Sept. S. Dale Wasserman's stage adaptation of Ken Kesey's anti-authoritarian novel is a solid theatrical work in its own right, and holds up remarkably well in this production from SF Playhouse. (Avila)

Only the Truth is Funny: Mid-Life at the Oasis The Marsh, 1062 Valencia; 826–5750, www.themarsh.org. \$15–50. Sat, 3pm; Sun, 7pm. Through Aug 30. Acclaimed comedian Rick Reynolds premieres his new solo show.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30–69. Fri-Sat, 8pm; Sun, 7pm. Through Sept 20. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

South Pathetic New Conservatory Theatre Center Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22–\$40. Wed/19-Sat/22, 2pm; Sun/23, 2pm. The plot may sound all too predictable in its Waiting for Guffman premise, but Jim David's preposterous Southern stereotypes—and the lessons, certainly not about acting, that they impart—are drawn lovingly from the real thing and generously padded with his own cutting wit. (Avila)

A View from the Bridge Phoenix Theatre, 414 Mason; (510) 835-4205, www.offbroadwaywest.org. \$30. Thurs/21-Sat/22, 8pm. The acting, astutely directed by Peter Tripp and anchored by standout work from Harder and Hurst, does vivid, memorable justice to Miller's shrewd and impassioned work. (Avila) **Whoop Click!** Dark Room Theater, 2263 Mission; 206-1651, www.darkroomsf.com. \$20. Sat/22, 8pm. This evening of comedic autobiographic storytelling in the same style as James Judd's *7 Sins* features guest spots by local comedians, musicians, and performance artists.

BAY AREA

The Farm John Hinkel Park, Southampton Avenue, Berk; (510) 841-6500, www.shotgunplayers.org. \$10. Sat-Sun, 4pm. Through Sept 13. Free-ranging this summer in Berkeley's John Hinkel Park are a cast of earnest and not so earnest animals making the hip-hop revolution, as Shotgun Players offers gratis its open-air summer show: director-adaptor Jon Tracy's beat-driven take on George Orwell's *Animal Farm*. Propelled by an original mix of rhythm, rhyme and song, as well as some strong ensemble movement (directed by Elena Wright), to add a layer of contemporary flavor to the Stalinist-era material, it's nonetheless a fundamentally faithful rendering of the barnyard political fable, about an egalitarian revolution (viz. the Russian one) betrayed at the top. But then when your leaders have names like Napoleon (Chad Deverman) and Snowball (Charisse Loriaux) it hardly bodes well for the cause. In addition to generally solid performances, the staging is tight and energetic, and the pace overall strong, despite a certain inevitable lack of suspense which makes the current length of the piece longer than ideal. The rise of the Stalinist-wannabe-capitalist pigs has more than historical relevance, however, even if the message is, if you'll pardon the expression, muddy and the final call to action powerfully staged but less than rousing. (Avila) **Happy Days** Bruns Amphitheatre, 100 Gateway Blvd, Orinda. (510) 548-9666, www.calshakes.org. \$32–\$68. Tue-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Also Sept. 5 at 2pm. Through Sept. 6. California Shakespeare Theater presents Samuel Beckett's play.

Peter Pan the Musical Ashby Stage, 1901 Ashby, Berk; www.berkeleyplayhouse.org. \$22–30. Thurs/20-Sat/22, 7pm (also Sat, 2pm); Sun/23, 1 and 6pm (check website for schedule variations). Brandy Collazo stars as J.M. Barrie's fanciful hero.

Tommy City Lights Theater Company, 529 5. Second St, San Jose; (408) 295-4200, www.ctc.org. \$25–40. Thurs/21-Sat/22, 8pm; Sun/23, 2pm. Behold the pinball wizard.

Too Big to Fail Various Bay Area venues; (415) 285-1717, www.sfmt.org. Free. Performance dates vary. Through Sept 24. San Francisco Mime Troupe celebrates its 50th anniversary with a

song-and-dance satire of international finance. It tours Bay Area parks and venues all summer; check website for details.

DANCE

2009 Bay Area Rhythm Exchange Herbst Theatre, 401 Van Ness; 392-4400, cityboxoffice.com. Fri-Sat, 8pm. \$17–\$25. Stepology presents this two-day concert celebrating the art form of tap dance, including performances by Ted L. Levy, Channing Cook Holmes, John Koss, and more.

House Special ODC Dance Commons, 351 Shotwell; 863-9834, www.odctheater.org. Sat, 8pm; Sun, 7pm. \$15–\$18. ODC Theater Director Rob Bailis curates this two-night show of work-in-progress performances by Kelly Kemp, Pearl Marill, and Paco Gomes.

Raw and uncut The Garage, 975 Howard, SF. 885-4006, 975Howard.com. Wed-Thurs, 8pm. \$10–\$20. The Fourth Annual Summer Performance Festival presents new choreography by Amy Helmstetter, Lily Dwyer, Scott Marlowe, and Evan Marsh.

SF Ballet Stern Grove, 19th Ave and Sloat, SF. www.sterngrove.org. Sun, 2pm. Free. America's oldest professional ballet company will perform highlights from the company's 2009 Repertory Season.

PERFORMANCE

BATS Improv Bayfront Theater, Fort Mason Center B340; 474-6776, www.improv.org/shows/bayfront.htm. Fri-Sat, 8pm. Through Sept 26. BATS Improv presents this weekly showcase. This week's theme is Spontaneous Broadway and a grudge match with LA Theatresports.

Crash Cabaret Mama Calizo's Voice Factory, 701 Mission; 978-2787, www.ybca.org. Fri, 5pm. Free until 8pm. As part of the PUSH PLAY→YBCA Summer Festival, Mama Calizo's hosts interactive, activist and social justice events in the Room for Big Ideas and the Grand Lobby. This week features DJs, Post Mordem Chanteuse, the best of "Tranny Fest," and more.

Dido and Aeneas Elevated Plaza, between 409 and 499 Illinois; 999-9965, www.urbanopera.org. Fri-Sun, 7pm. Urban Opera launches its inaugural production with the first existing English opera. **Fringe Festival Sneak Peek** EXIT Theatre, 156 Eddy; 931-1094, www.theexit.org. Preview September's festival with excerpts from outstanding pieces.

Lucky Dog Theatre The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$10–\$15. Tues, 7:30pm. The cutting edge improv troupe presents an evening of spontaneous theatre.

On Broadway Dinner Theatre 435 Broadway; 291-0333, www.broadwaystudios.com. Thurs-Sat, 7pm. Ongoing. SF's most talented singers, artists, and performers combine interactive shows with dining and dessert. **Shadow Circus Vaudeville Theatre** Climate Theater, 285 9th St; 704-3260, www.climatetheater.com. \$7–\$15. Wed-Thurs, 8pm. San Francisco's most belligerent puppetry troupe returns for two nights.

The Real Americans The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$10–\$15. The Marsh presents Dan Hoyle's new solo show, originally called "Right?"

Tilted Frame Studio 250, 965 Mission; (800) 838-3006, www.cafearts.com. Thurs, 8pm. Through Sept. 3. Matthew Quinn's popular improv show is back through the summer.

Stern Grove Festival Sigmund Stern Grove, 19th Ave and Sloat; 252-6252, www.sterngrove.org. Sun, 2pm. Free. The annual festival's 72nd season features a stellar line-up of world-class performers.

COMEDY

Amazon Women of Comedy Showcase San Francisco Comedy College, 414 Mason; clubhousecomedy.com. Sat, 7pm. \$10. Five experienced, clever female comedians who are around 6 feet or taller join together.

Clubhouse 414 Mason; www.clubhousecomedy.com. Prices vary. Scantily Clad Comedy Fri, 9pm. Stand-up Project's Pro Workout Sat, 7pm. Naked Comedy Sat, 9pm. Ongoing.

"Comedy on the Square" SF Playhouse, 533 Sutter; 646-0776, www.comedyonthesquare.com. Sun, 8:30pm, through Dec. Tony Sparks and Frisco Fred host this weekly stand-up comedy showcase.

Stand-up Project SFCC, 414 Mason, Fifth Flr; www.sfcomedycollege.com. Sat, 7pm, ongoing. \$12–15. SFCC presents its premier stand-up comedy troupe in a series of weekly showcases.

SPOKEN WORD

Cheryl Dumesnil Modern Times Bookstore, 888 Valencia; 282-9246. Thurs, 7pm. Free. San Francisco poet Cheryl Dumesnil reads from "In Praise of Falling." **SFBC**



San Francisco Street Food Festival 2009

PREVIEW If you believe all the hype, street food is the best thing that's happened to the Bay Area since Alice Waters opened Chez Panisse. And who's going to dispute it? It's hard to argue when your mouth's full of crème brûlée, fried frog legs, bacon-wrapped hot dogs, or any of a number of cuisines acquired from non-staraunts. In celebration of this fun, funky, recession-busting trend, La Cocina, the nonprofit dedicated to helping female food-preneurs formalize and grow their businesses, is hosting a one-day feeding frenzy. They'll fill a full block with microentrepreneurs, informal food vendors, and renowned chefs, all peddling edibles and drinkables for \$8 or less. Proceeds benefit the fabulous nonprofit's programs, but we're equally excited about the way it's going to satisfy our appetite. (Molly Freedenberg)

SAN FRANCISCO STREET FOOD FESTIVAL 2009 Sat/22, 11 a.m.-7p.m.

Folsom, between 25th and 26th streets, SF. sfstreetfoodfest.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 20

Beer for Singles San Francisco Brewing Company, 155 Columbus, SF; (415) 507-9962. 7pm, \$10. Meet some new single beer loving friends while tasting beers and enjoying free appetizers.

Catalyst for Creative Encounters Museum of African Diaspora, 685 Mission, SF; (415) 358-7200. 6pm, \$5-10. This kickoff of a new series of community think tanks for MoAD's audience and supporters is titled, "Blowing up: Crossing thresholds of commercial, critical, and personal success." Twenty short presentations will outline what it means to "blow up."

Sex Workers Writing Workshop Center for Sex and Culture, 1519 Mission, SF; (415) 255-1155. 5:30pm, free. Join Gina de Vries for this writing workshop for people who work or have worked in all areas of the sex industry to share their writing and get honest, non-judgmental feedback.

FRIDAY 21

Breast Cancer Emergency Fund Awards City Forest Lodge, 254 Laguna Honda, SF; www.frantix.net. 7:30pm, \$20. This semi-formal cocktail party to benefit the Breast Cancer Emergency Fund will honor survivors and community supporters with hor d'oeuvres, entertainment, and a silent auction. The Emergency Fund provides financial assistance to low-income people in San Francisco and San Mateo County who are in treatment.

Vintage European Posters Firehouse Building, Fort Mason, SF; www.vpepc.com. Fri-Sat 10am-6pm, Sun 11am-3pm; free. View original works of European advertising art created over more than a century on topics such as cycles,

food and wine, travel, transportation, and military recruiting.

BAY AREA

Wild Parrots of Telegraph Hill Dance Palace, 503 B St., Point Reyes Station; (415) 663-1542. 7:30pm, \$10. See a special screening of the 2003 film and join award-winning filmmaker Judy Irving and author Mark Bittner for a discussion after.

SATURDAY 22

American Indian Market and Powwow Julian Ave., between Mission and Valencia, SF; (415) 865-0964. 10am, free. Celebrate American Indian culture with arts and crafts, powwow dancers, drum groups, singers, spoken word, food, refreshments, and educational games and activities for children and adults.

BAY AREA

Hopalong Benefit Hopalong Animal Rescue, Parking lot on the corner of 2nd and Webster, Oak; (510) 267-1915. 10am-3pm, free. Hopalong Rescue is moving to a new location and selling dog and cat supplies for a bargain, such as toys, leashes collars, beds; and more. All proceeds go to Hopalong's Medical Fund.

SUNDAY 23

Family Winemakers of California Festival Pavilion, Fort Mason, SF; 1-877-772-5425. 3pm, \$60. This event features a chance to taste high-end wine from 360 family-owned California wineries, giving presence to small, boutique wineries.

Rock Make Treat between 17th and 18th St., SF; www.rockmake.com. 11am-7pm, free. Celebrating the Bay Area's arts and DIY community, featuring 15 bands on two stages, and handicrafts, visual arts, and fashion vendors. **SFBG**

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GUARDIAN PHOTOS BY RORY MCNAMARA



You say you want an evolution

By Paul Reidinger
paulr@sfbg.com

For the evolution-minded, the past is a living presence, and such all-American phrases as "start from scratch" or "clean-sheet design" cause anxiety. In our culture of disposability and revolution, the past is about as attractive as a worn-out razor blade — and we know what happens to them. So to find a new restaurant that simultaneously manages to be contemporary yet respectful of the past gives quiet delight. The restaurant is the Corner; it opened last spring and is indeed right at the corner of 18th and Mission streets, adjoining its older sibling, Weird Fish.

The Corner is better-looking than Weird Fish, which is by no means homely. Both are boxy and tall, but the Corner has a cozy mezzanine that not only looks upon the bustling bar below (part of the place's identity is as a wine bar) but at the long south wall, a piecework of glass blocks, transom windows, and tall drapes through which the deepening twilight filters. There is even sidewalk seating for the al fresco-minded — brushed-aluminum tables nestled against an Art Deco exterior of black glazed-ceramic tiles that look original to the building (once a Chinese grocery) — or for those who find the noisiness of close quarters indoors to be intrusive. Like me. The mezzanine has the feel of a

private room, but it can get nearly as loud up there as on the main floor. You're not quite on the balcony of the Saint, circa 1980, but close.

The food is the sort you could eat every day, an assortment of Cal-Ital dishes prepared with a light touch. Restaurant food can be debilitating — too many calories, too much attention-seeking — so to find a restaurant whose cooking navigates the tricky passage between humble or indifferent on the one hand and grandiose on the other is a gift. The Corner's style has an obvious root in the accomplished home kitchen, but the techniques are sharper, the effects intensified. These are among the major reasons for going out to eat in the first place.

And prices, it must be said, are astonishingly moderate for what you get. I've had plenty of cauliflower soups in recent years, but at most places even a cup would cost you more than \$3.95. Here it buys you a broad bowl, and the cauliflower is purple, and the base of the soup is deep and rich — beef stock? Vegetarians would scream, of course, but using beef stock is the sort of simple touch that can subtly enhance certain dishes.

No one would mistake the Corner for a vegetarian restaurant. The menu includes a gratifying plate of charcuterie (\$10), with sizzling coins of andouille sausage, slices of salami, and tissue-like sheets of coppa and prosciutto. This is a meaty array, and

there is surprisingly little in the way of filler beyond a dab of mustard, a few bread rounds, and a small heap of pickled-onion shreds.

There's also a wonderful leg (and thigh) of Muscovy duck (\$10.95), given a bewitching, vaguely oriental treatment of star anise and Turkish dates, and a similar section of chicken (\$9.95), herb-roasted, with goat cheese worked under the skin in place of butter. I wouldn't have expected this substitution to succeed, mainly because goat cheese can be sharp and bossy, but under the spell of the heat, all the parts seemed to melt into a harmony.

Also ruled by the spirit of harmony (and even veganism!) was a plate of bruschetta (\$5.95): toasts adorned with almost indecently ripe red tomatoes, basil, garlic, and olive oil. This venerable combination is about as Italian as Italian gets; it needs no improvement and can't be improved upon. The mac and cheese (\$3.95), on the other hand, could have used a tweak or two. It was served in what looked like a small paella pan, so we award a point there for presentation, but it was seriously undersalted and, even when brought up to salt snuff, didn't distinguish itself. Given the renaissance in restaurant mac 'n' cheese in recent years, often involving the use of such premium cheeses as Gruyère, the Corner's version was curiously disappointing.

The comfort-food redeemer

turned out to be a cherry crumble (\$5), made with seasonal sour cherries that had been judiciously handled: sweetened just enough to qualify them as a dessert, and baked just enough so they didn't lose their shape or texture. The bits of pastry added crunch interest, with a softening pillow of whipped cream on top. The crumble was served in a vessel that resembled a coffee cup with no handle, and this turned out to be just the right size for sharing by two people: several ample bites each, and done. Beautiful.

Servers have a lot of ground to cover — up and down stairs, in and out doors — and they do it ably. Water glasses are reliably refilled, and plates come and go in a smooth rhythm. And how about a not-small glass of good tempranillo for \$5? Even plonk costs more than that now at most places, while glasses of better wine often run near or over \$10. I have been patiently awaiting a revolution on this matter; could the Corner's \$5 tempranillo be the shot heard 'round the city? **SFBG**

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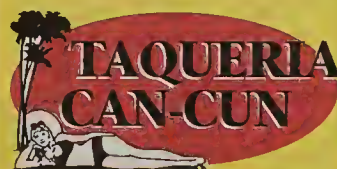
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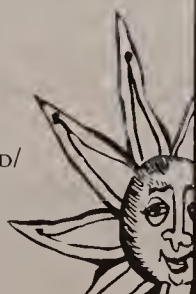


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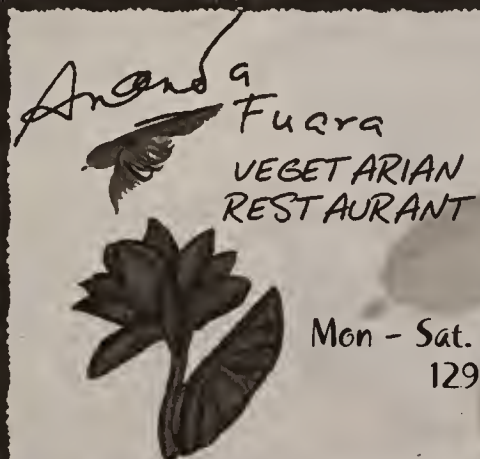


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Hard-headed

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS The wheel came off the shopping cart and the whole thing went over. Cans clanged and rolled. Plastic milk jugs bounced, and the toddler in the kid seat crashed down with them, helpless, tangling with cereal boxes and plastic bags of produce.

Her mom, who was also holding a baby, had the look of a mom who was watching her two-year-old fall on her head. In between the bonk and the scream, there was that split second where question mark and exclamation mark meet. And stare at each other. While tumbleweeds roll silently by like a lone little wheel down Aisle 7. The sun moves a little. There's so much space in that flat, hard moment that you could land an airplane on it.

Then: the long, loud, first breathless wail, like being born all over again. In automatic sympathy, everyone else holds their breath too, thinking: Breathe, kid! Breathe! But I know how hard kids' heads are, compared to their mothers' hearts. I'm more worried about the mom. In the time it took her to drop to the grocery store floor, still cradling her baby in one arm, and gathering up her now bawling toddler in the other, a crowd had formed.

Two store managers, displaying athleticism rarely seen outside track meets, were first on the scene. Before all the cans had even stopped rolling, they were offering the hurt and/or scared shitless child Popsicles and juice boxes. But the kid was inconsolable. "I'm not feeling well," she said, between wails.

For the next 15 minutes, nothing changed. The kid cried. The baby, heroically, stayed calm. While the mother, squeezing and rocking and there-there-ing, checked her older child's head for bumps, or worse.

While the two store managers divided their labor, one serenading the mom with an endless stream of apology, the other scrambling for still brighter colors of Popsicles. While a couple of the bystanders, in a desperate attempt to be byuseful, bytapped the scattered groceries into a pile with their feet. While the woman in the business suit said, "You need to take her to see a doc-

tor, right now."

To her credit, at least she said this just once. Whereas the woman who wasn't in a business suit, speaking on behalf of all the rest of Berkeley, Calif., where this happened, would not stop repeating one word, "Arnica."

So, then, the song goes like this:

"Oh sweetie, I'm so sorry. There, there, sweetie. Show mommy where it hurts."

Crying crying. "I'm not feeling well." *Crying.*

"How about purple?" *Crying.*

"Arnica."

"Ma'am, do you want me to hold the little one for you? We're so sorry. Does she need ice, ma'am?"

"How about green? Do you like green?"

"Arnica." *Crying.*

"Sweetie, sweetie, it's OK sweetie." *Crying.* "Mommy's here, sweetie. It's all right."

"Arnica."

"Ma'am." *Crying.* "If there's anything at all." *Crying.* "We can do, Ma'am."

"Arnica."

And on and on and onica, until finally the mother, briefly wondering why she lives where she lives, pried her attention away from her crying child to look this woman in the eye and say, "Will you please go away?"

Which is where I, in the spirit of Lou Reed singing, "I'm just the waterboy/the real game's not over here," admit that I wasn't there. I'd hear all about it ... how they escaped to the parking lot, to their car, only to find the store managers, through the miracle of pole vaults and sheer speed, had collected, bagged, and long-jumped their groceries to the parking lot, to their car, ahead of them. And free! I'd help put those groceries away. But I wasn't there. I was in San Francisco, in a swirl of pain and fear all my own, eating duck soup by myself at my new favorite restaurant. **SFBG**

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.

film

High and mighty: drug-movie magic happens in (clockwise from top left) *Blue Sunshine* (1976), *Desperate Teenage Lovedolls* (1984), *Knocked Up* (2007), and *Fear and Loathing in Las Vegas* (1998). At right, Eli Roth and Brad Pitt go a-scalpin' in *Inglourious Basterds*.

INGLOURIOUS BASTERDS PHOTO BY FRANCOIS DUHAMEL



This is your film on drugs

One critic's top movie freakout scenes

By Dennis Harvey
a&eletters@sfbg.com

DRUGS

Movies and drugs were made for each other — depiction-wise that is, beyond experience-enhancing audience and creativity-enhancing (or canceling) maker usage. Too bad legality and morality so frequently messed with that perfect union. Herewith a highly selective, hardly definitive list of the medium's resulting greatest freakouts. It excludes the following: really obvious stuff, like *2001: A Space Odyssey* (1968) and *Reefer Madness* (1936); most horrific withdrawal sequences (that's another article); and scenes in which performers really do appear very high (inevitably, Dennis Hopper).

Case Study: LSD (1969) Your friends at Lockheed Aircraft Corp. crafted this cautionary educational short in which our heroine, already "pretty jacked up on marijuana," drops you-know-what. She then goes downtown for a hot dog. But when she's about to consume that tasty snack it turns into a troll doll on a bun, begging for mercy because "He had a wife and seven kids at home to support." Then the screaming starts.

The Big Cube (1969) A spoiled stepdaughter and predator playboy attempt to drive wealthy widow Lana Turner insane by serially dosing her. What's perhaps most amazing about this awesomely awful potboiler is that Turner's acting is even worse when her character is *straight*.

The Trial of Billy Jack (1974) Before he's ready to shelve pacifism once again to kick fascist butt, Tom Laughlin's counterculture vigilante must go deep into his New Age White Dude's identification with Native American spirituality by doing peyote in the desert. This attempt to separate ego from self is in fact the most egomaniacal drug trip in the history of cinema, equating Tom/BJ with the soaring national bird and Jesus Christ.

Go Ask Alice (1975) There may be no wrong-trip scene freakier than this TV movie's one in which our teen runaway protagonist and a temporary traveling companion are made to bark like dogs for an older couple — the "winner" getting a new boost, the loser getting "punishment" horribly left to our imaginations.

Blue Sunshine (1976) Never grab the wig off a secret U.S. government LSD experiment veteran whose secret baldness "covers" homicidal psychosis.

And if you do, this cult horror classic teaches, stay the hell away from the fireplace.

Desperate Teenage Lovedolls

(1984) This DIY punk parody's all-female band members avenge themselves on their greedy manager by megadosing him, resulting in horrific hallucinations of Taco Bell ads and Barbra Streisand *Yentl* (1983) posters inspire unfortunate delusions of flight.

Fear and Loathing in Las Vegas

(1998) On *everything*, Johnny Depp and Benicio del Toro's Duke and Dr. Gonzo visit Circus Circus — an environment that could induce anxiety attacks in the soberest tourist.

Cookers (2001) This vastly underrated quasi-horror is a one long paranoid wigout. Its three characters are meth cooks holed up in an abandoned rural house until their batch is done. Unfortunately, madness, sexual competitiveness, and the questionably supernatural intervene. The other great meth horror movie so far is *Pop Skull* (2007), which doesn't even specify the substance being abused.

Knocked Up (2007)

Paul Rudd. Shrooms. Five different types of hotel chairs. Plus "Love, the most beautiful shiny warm thing in the world!" **SFBG**

BAND OF BLABBERSBAND OF BLABBERS: QT'S CHATTY WAR EPIC

With *Inglourious Basterds* Quentin Tarantino pulls off something that seemed not only impossible, but undesirable, and surely unnecessary: making yet another of his in-joke movies about other movies, albeit one that also happens to be kinda about the Holocaust — or at least Jews getting their own back on the Nazis during World War II — and (the kicker) is *not* inherently repulsive. As Rube Goldbergian achievements go, this is up there. Nonetheless, *Basterds* is more fun, with less guilt, than it has any right to be.

The "basterds" are Tennessee moonshiner Pvt. Brad Pitt's unit of Jewish soldiers committed to infuriating Der Fuhrer by literally scalping all the uniformed Nazis they can bag. Meanwhile a survivor (Melanie Laurent) of one of insidious SS "Jew Hunter" Christoph Waltz's raids, now passing as racially "pure" and operating a Paris cinema (imagine the cineaste name-dropping possibilities!) finds her venue hosting a Third Reich hoedown that provides an opportunity to nuke Hitler, Himmler, Goebbels, and Goering in one swoop. Additional personalities involved are played by the disparate likes of Diane Kruger, *Hostel* (2006) auteur Eli Roth, Michael Fassbender, Daniel Bruhl, Til Schweiger, Rod Taylor, Mike Myers, and more.

Tactically, Tarantino's movies have always been about the ventriloquizing of that yadadada-yadadada whose self-consciousness is bearable because the cleverness is actual. That balance started to slip in *Kill Bill: Vol. 2* (2004) and *Grindhouse's Death Proof* (2007) passages where you just wanted the actors to quit shooting QT breeze so something could *happen*. Brief eruptions of lasciviously enjoyed violence aside, *Basterds* too almost entirely consists of lengthy dialogues or near-monologues in which characters pitch and receive tasty palaver amid lethal danger. When the movie's too-brief climax is followed by *un petit* closing punchline, one feels a little less yappin' and a tad more payoff could have pushed *Basterds* from highly to career-cappingly enjoyable. Still, even if he's practically writing theatre now, Tarantino does understand the language of cinema. There isn't a pin-sharp edit, actor's raised eyebrow, artful design excess, or musical incongruity here that isn't just the business. **(Dennis Harvey)**

INGLOURIOUS BASTERDS opens Fri/21 in Bay Area theaters.

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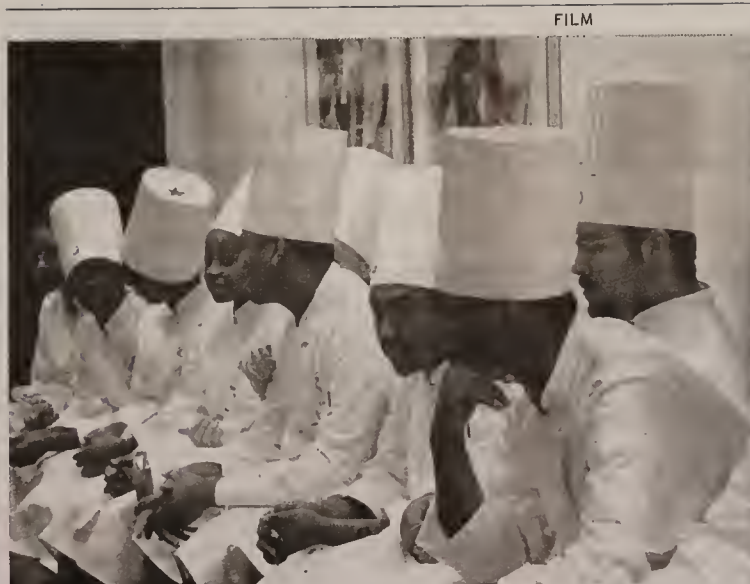
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Pressure Cooker

» REVIEW "Some of you will not remain. Whatever you heard, it is five times worse," announces the ruthless but deeply well-intentioned culinary arts teacher Mrs. Stephenson. It's the first day of the class she teaches at a high school in an underprivileged area of Philadelphia. *Pressure Cooker* focuses on three seniors who are hardworking chefs-in-training, all chasing the generous scholarships that success in a final competition would award them. Two of them are desperate for an economic leg up and physical escape: Fatoumata is an African immigrant who is disciplined and grateful for the opportunities the U.S. has offered her so far, but in order to realize her career goals she must escape the overbearing hand of her father. Erica, an amiable cheerleader who cares for her blind sister and laughs good-naturedly at her friends' undeveloped palates — they can only appreciate Fritos and Cheetos — also cannot escape stifling familial expectations without assistance. The third, Tyree, is a football star when not sharpening his cooking skills. The high-stakes drama in the kitchen-cum-classroom is entertaining enough — particularly Mrs. Stephenson's hilarious shouting and encouragement masked as jeering — but it is the homelife struggle of the subjects that makes this story worthwhile. (Kevin Langson)

PRESSURE COOKER opens Fri/21 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Ognis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamal, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

» Afghan Star The title is also the name of Afghanistan's most popular TV show — an American Idol knockoff, needless to say. Oh, miserable pervasiveness of crap Western culture, you might think. But this documentary conveys something else entirely: of how in the context of that country's tortuous political, religious, and social conflicts, a piece of seemingly fluff entertainment can constitute a sort of public plea for sanity. The Taliban banned music itself from being played or listened to for several years. When they were ousted from power, startup station Tolo TV launched the program not just to attract ratings, but to raise embattled public spirits and celebrate the nation's rich musical heritage. But there are still fanatics out there. Havana Marking's feature follows a recent season's four finalists, who have more worries than whether they'll win a recording contract or not. All fear for their personal security, particularly the two women — whom some conservatives consider shameful for appearing at all, and one of whom does something during a show that wouldn't induce a shrug here but incites death threats there. *Afghan Star* offers a look at an Afghanistan we don't get to see much: one in which the majority of people just wish the violence would end, things could get back to "normal," and it wasn't actively dangerous to have a little innocent fun. (1:28) *Lumiere, Shattuck*. (Harvey)

American Casino *American Casino* works to make more vivid what may be, for many of us,

a vague understanding of the mortgage crisis — the woes that Wall Street creates for average folks and the methods of those predatory lenders we have heard about. It opens with a snappy counter-corporate analogy of Wall Street as an amoral and anarchic casino. The tone loses its sardonic edge, but this is largely because ample time and voice is given to the victims of deceitful lending, as well as apologetic or not banking insiders. Testimonies on both sides of this awe-inspiring exploitation are chilling, articulate, and generally effective, with the only real weak link being the too-hasty and desultory explanation of how the system works. Perhaps most significantly, the film, using Baltimore as an example, debunks the myth that recipients of subprime loans were idiotic or greedy. We meet a hardworking schoolteacher and psychologist who were misled into a thorough devastation of their lives. We're also shown how companies like Wells Fargo target African American communities, capitalizing on their eagerness to make up for years of being denied loans. (1:29) *Roxie*. (Kevin Langson)

Daytime Drinking A soju-fueled bender prefaces a strange adventure in this Korean import. (1:46) *Four Star*.

Empty Nest Argentine couple navigates the speed bumps of middle age after their children leave home. (1:32) *Smith Rafael, Sundance Kabuki*.

The Final Destination The guilty-pleasure horror series returns with a fourth installment — this time, the Grim Reaper's comin' atcha in 3D! (1:22)

Flame and Citroen Danish freedom fighters (including former Bond villain Mads Mikkelsen) risk their lives fighting Nazis in this World War II drama. (2:10) *Clay, Elmwood*.

Inglourious Basterds See "Band of Blabbers." (2:30) *California, Castro, Cerrito, Grand Lake, Shattuck*.

Ocean of Pearls There's much to like about *Ocean of Pearls*, an indie drama about a young man exploring his Sikh identity: as Amrit, Omid

Abtahi is charming, sympathetic, and believable. The film explores a religion that hasn't seen much screen-time. And the script addresses several important issues, from the importance of tradition and father-son relationships to racial profiling and the current state of healthcare. But that's just it — there's way too much going on here. Although there are smart, sobering moments in *Ocean of Pearls*, it's easy to lose them among the rest. And without much of a satisfying resolution to any of the storylines, the film feels both unfinished and overstuffed. Screenwriter V. Prasad and collaborator Sarab Neelam would have done better to pick a focus and stick with it. Without this cohesion, the relevant ideas they touch on go mostly unnoticed, even by the most patient of viewers. As an audience member wading through this *Ocean*, it's tough to stay afloat. (1:37) *Bridge*. (Peitzman)

Post Grad Alexis Bledel plays a recent college grad who's forced to move back in with her wacky family (including Carol Burnett as Grandma!) (1:29)

» Pressure Cooker See pick box. (1:39)

Lumiere, Shattuck, Smith Rafael.

X Games 3D: The Movie XTREME! (runtime not available) *Grand Lake*.

ONGOING

» Adam What happens when boy meets girl, and boy turns out to be more of a fixer-upper — more work — than the girl ever imagined: closer to both a scientific genius and the elementary-school children she works with? To new tenant Beth (Rose Byrne), Adam (Hugh Dancy) seems like he's got it all: he's puppy-dog adorable, sweet and unpretentious, has his own sizable Manhattan apartment, and is brimming over with facts and figures about astronomy — an ingenious, unguarded soul that sharply contrasts with her street-smart, fast-talking father Marty (Peter Gallagher). Adam also has Asperger's Syndrome. Rudderless after a layoff and the death of his father, Adam might need a care-taking companion more than a girlfriend — something even a well-meaning school teacher like Beth finds a major relationship hurdle. Meaning, it's not that he's just not that into you — it's that you're from Venus and he's from a galaxy far, far away. TV director Max Mayer's low-budget indie *Adam* does do a solid job of depicting the pains and joys of romance with an adult with special needs: it's much more clear-eyed and downbeat than its marketing campaign would have you believe, though at times it suffers from paint-by-numbers sentimentality and an outright energy deficit. But much like Beth, few moviegoers will be able to resist the charms of Dancy, who pulls off a genuinely great, touchingly unreserved performance as the man with a child in his eyes. (1:39) *Embarcadero, Oaks, Sundance Kabuki*. (Chun)

» Bandslam Oh, Vanessa Hudgens. Just before the release of *Bandslam*, you go and get nude photos leaked. Oh well. With any luck the timing will work in your favor, and in a way it kind of fits. Despite its PG rating, *Bandslam* is a lot less Disney than it looks. The characters are complex, the themes are heavy, and the music is headbanging — well, as headbanging as pop punk can get. Perpetual loner Will (Gaelan Connell) struggles to escape his outcast status when he transfers to a new school. Behold, the perfect opportunity: a chance to put together a band for preppie-turned-rebel Charlotte (fellow Disney alum Aly Michalka). The end result is — I kid you not — a choral symphonic ska group called I Can't Go On, I'll Go On. That's not a name; it's a comma splice. But hey, it works toward *Bandslam*'s charming indie sensibility. Were this anything but a teen movie, it might be cloying, but as it stands, it's actually really cute. (1:51) *1000 Van Ness, Shattuck*. (Peitzman)

» Bruno (1:33) *Castro*.

» Cold Souls What if you could unburden yourself of your soul? Would you feel lighter and brighter, more carefree, happier than you've been in years? Director-writer Sophie Barthes ponders the notion in this extremely funny, Kafka-esque meditation on the perils and pitfalls of one-stop convenience culture, as applied to life's (and acting's) deeper existential questions. Paul Giamatti plays himself, a NYC actor tasked with portraying Uncle Vanya onstage and seeking to free himself from the role's attendant anguish. A *New Yorker* story leads him to a yellow-page ad for soul storage, which, as overseen by the pragmatic Dr. Flintstein (David Strathairn), is a *Sleeper*-ish, white plastic, appealingly quasi-mod affair. It's just too easy to relieve oneself of one's soul. Director-writer Sophie Barthes goes back to a playfully '60s vision of the future — with a dank, dark dose of

CONTINUES ON PAGE 46 »

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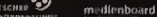
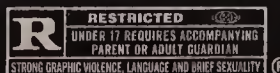


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ONGOING
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Russian dread: apparently there's a very active, lucrative Eastern market in the soul trade, involving soul-transporting mules and nasty soul-residue buildup. Smart and, yes, soulful, *Cold Souls* is likely the best Paul Giamatti comedy since *Sideways*, due not only to his on-point angst-ridden and then soul-free performance but to Barthes' clever, impish writing. (1:51) Albany, Embarcadero. (Chun)

D *The Cove* One can only hope that *Flipper* fans, dolphin lovers, and seafood consumers everywhere will manage to hear about or see *The Cove*. No hype: everyone who sees this documentary and cares about animals — or simply gives a damn about the amount of mercury they're ingesting with each a bite of hamachi or

fish stick — will be stirred by the dolphins' plight and *The Cove's* horrifying, sickening images. Since *Flipper* dolphin trainer Ric O'Barry discovered the heartbreaking effects of his popularizing work with creatures and their subsequent inclusion in marine shows around the world, he's become a cage-cutting activist in an attempt to make sure the sensitive and intelligent animals are never abused or held in captivity again. His work led him to Taiji, Japan, where a secret dolphin harvest has been going on behind barbed wire. The town fishermen have been corralling dolphins in an exquisite yet ultimately treacherous cove, selecting the marine mammals they can sell to sea parks and shows, and then brutally butchering the many remaining animals. The carcasses are sold as dangerously high-mercury dolphin meat to the Japanese public. Filmmaker Louie Psihoyos and his team of tech-savvy activists and apply all their admirable

investigative journalistic skills to help O'Barry uncover the truth, including cameras hidden in faux-rocks, and in the process get a genuinely heartbreaking visual and audio document of the dolphin massacre, as the cove's waters turn crimson amid the carnage. Unforgettable — and perhaps the crucial step in halting the killing. (1:36) Embarcadero, Smith Rafael. (Chun)

D *District 9* As allegories go, *District 9* is not all that subtle. This is a sci-fi action flick that's really all about racial intolerance — and to drive the point home, they went and set it in South Africa. Here's the set-up: 20 years ago, an alien ship arrived and got stuck, hovering above the Earth. Faster than you can say "apartheid," the alien refugees were confined to a camp — the titular District 9 — where they have remained in slum-level conditions. As science fiction, it's creative; as a metaphor, it's effective. What's most surprising about *District 9* is the way everything comes together. This is a big, bloody summer blockbuster with feelings: for every viscera-filled splatter, there's a moment of poignant social commentary, and nothing ever feels forced or overdone. Writer-director Neill Blomkamp has found the perfect balance and

created a film that doesn't have to compromise. *District 9* is a profoundly distressing look at the human condition. It's also one hell of a good time. (1:52) Empire, Grand Lake, 1000 Van Ness, Sundance Kabuki. (Peitzman)

(500) Days of Summer There's a warning at the tender, bruised heart of *(500) Days of Summer*, kind of like an alarm on a clock-radio set to MOPEROCK-FM, going off somewhere in another room. Tom (Joseph Gordon-Levitt), a student of architecture turned architect of sappy greeting card messages, opts to press snooze and remain in the dream world of "I'm the guy who can make this lovely girl believe in love." The agnostic in question is a luminous, whimsical creature named Summer (Zooey Deschanel), who's sharp enough to flirtatiously refer to Tom as "Young Werther" but soft enough to seem capable of reshaping into a true believer. Her semi-mysterious actions throughout *(500) Days* raise the following question, though: Is a mutual affinity for Morrissey and Magritte sufficient predetermining evidence of what is and is not meant to be? Over the course of an impressionistic film that flips back and forth and back again through the title's 500 days, mimicking the darting, perilous

maneuvers of ungovernable memory, first-time feature director Marc Webb and screenwriters Scott Neustadter and Michael H. Weber answer this and related questions in a circuitous fashion, while gently querying our tendency to edit and manufacture perceptions. (1:36) California, Cerrito, Empire, Piedmont, Sundance Kabuki. (Rapoport)

D *Food, Inc.* Providing a broader survey of topics already covered in prior documentaries like 2004's *Super Size Me* and 2007's *King Corn*, Robert Kenner's feature taps the expertise of authors Eric Schlosser (*Fast Food Nation*), Michael Pollan (*The Omnivore's Dilemma*), and others to explore how agribusiness' trend toward "faster, fatter, bigger, cheaper" is bad news for your health, and that of the planet. Corporations have monopolized factory farming, slaughterhouses, and processing plants — and made themselves largely immune from regulatory agencies while creating more risks of food poisoning and diabetes through the use of food engineering, antibiotics, pesticides, and even ammonia. Lobbyists, in-pocket legislators (Clarence Thomas is just one of the many policy-setters still loyal to their behemoth ex-employer Monsanto), immigrant worker exploitation, grotesque livestock conditions, and much more figure among the appetite-suppressing news spread here. This informative, entertaining documentary with slick graphics ends on an upbeat note, stressing that your own consumer choices remain the most powerful tool for changing this juggernaut of bad culinary capitalism. (1:34) Opera Plaza. (Harvey)

Funny People Judd Apatow hopes to dive into the deep end with *Funny People*, a semi-autobiographical tale set around the stand-up comedy circuit and about Ira Wright (Seth Rogen), a bumbling amateur, and George Simmons (Adam Sandler), a famous comedian who suddenly discovers he's terminal. Faced with his own mortality — one problem he can't joke his way out of, George takes Ira under his wing, mentoring and helping him cultivate his routine. He also tracks down Laura (Leslie Mann), a lost love, and tries to repair their relationship. Although *Funny People* offers a rare, behind-the-scenes look at the pressures and price of stand-up and a diverting slew of celebrity cameos, it ultimately falls flat because Sandler doesn't possess the dramatic traction needed to convincingly pull off his character's evolution, and he and Apatow have trouble balancing cancer with comedy. Nevertheless, it is still an ambitious effort, especially since Apatow's specific brand of humor makes it difficult for him to venture into darker waters. He might alienate his frat boy fans by leaving the kiddie pool. (2:20) 1000 Van Ness, Shattuck, Sundance Kabuki. (Swarbeck)

G-Force (1:30) SF Center.

G.I. Joe: The Rise of Cobra (1:47) 1000 Van Ness, SF Center, Shattuck.

The Goods: Live Hard, Sell Hard (1:30) 1000 Van Ness.

The Hangover (1:45) 1000 Van Ness.

Harry Potter and the Half-Blood Prince (2:33) 1000 Van Ness.

The Hurt Locker (2:11) California, Embarcadero, 1000 Van Ness, Piedmont.

D *In the Loop* A typically fumbling remark by U.K. Minister of International Development Simon Foster (Tom Hollander) ignites a media firestorm, since it seems to suggest war is imminent even though Brit and U.S. governments are downplaying the likelihood of the Iraq invasion they're simultaneously preparing for. Suddenly cast as an important arbiter of global affairs — a role he's perhaps less suited for than playing the Easter Bunny — Simon becomes one chess piece in a cutthroat game whose participants on both sides of the Atlantic include his own subordinates, the prime minister's rageaholic communications chief, major Pentagon and State Department honchos, crazy constituents, and more. Writer-director Armando Iannucci's frenetic comedy of behind-the-scenes backstabbing and its direct influence on the highest-level diplomatic and military policies is scabrously funny in the best tradition of English television, which is (naturally) just where its creators hail from. (1:49) Albany, Embarcadero, Smith Rafael. (Harvey)

Irene in Time (1:35) Opera Plaza.

Julie and Julia As Julie Powell, disillusioned secretary by day and culinary novice by night, Amy Adams stars as a woman who decides to cook and blog her way through *S24* of Julia Child's recipes in 365 days. Nora Ephron oscillates between Julie's drab existence in modern-day New York and the exciting life of culinary icon and expatriate, Julia Child (Meryl Streep), in 1950s Paris. As Julia gains confidence

CONTINUES ON PAGE 48 >>

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in the kitchen by besting all the men at the Cordon Bleu, Julie follows suit, despite strains on both her marriage and job. While Streep's Julia borders on caricature at first, her performance eventually becomes more nuanced as the character's insecurities about cooking, infertility, and getting published slowly emerge. Although a feast for the eyes and a rare portrait of a female over 40, Ephron's cinematic concoction leaves you longing for less Julie with her predictable empowerment storyline and more of Julia and Streep's exuberance and infectious joie de vivre. (2:03) *Elmwood, Empire, Oaks, 1000*

Van Ness, Piedmont, SF Center, Sundance Kabuki. (Swanbeck)

▶ **Lorna's Silence** (1:45) *Opera Plaza.*

Orphan (2:03) *SF Center.*

Paper Heart "What's the movie gonna be like?" Michael Cera (playing himself) asks. "Funny? Romantic? Quirky?" The scene performs an early one-two punch in *Paper Heart*, summing up the movie's tenor while slyly betraying its meta conceit. Part real doc, part docudrama featuring actors portraying themselves, the film (and the film's film) focuses on Charlyne Yi (*Knocked Up*), a twentysomething tomboy who travels the country conducting interviews in an effort to understand love — and discover if she's capable of experiencing it — while at the same time

embarking on a tentative, fictionalized relationship with Cera. With her frizzy hair, tiny frame, and infectious weirdo energy, Yi sometimes brings to mind a retarded Fraggles (mostly in a good way), and the documentary sequences are at turns comic and moving. But the fictional plot feels inorganic — ironic, considering the two young stars were a longtime off-screen item until just recently. That also brings up a sticking point: it's hard to believe someone inspired to write a song about how her boyfriend "smells like Christmas" could actually deny loving the guy (especially when that guy is Michael Cera). Funny? Often. Romantic? Sometimes. Quirky? Dh, yes. Too bad the premise is kind of paper-thin. (1:29) *Elmwood, SF Center, Sundance Kabuki.* (Devereaux)

A Perfect Getaway (1:37) *1000 Van Ness.* Ponyo Drawing on classical fairytales like *Pinocchio* and *The Little Mermaid*, Hayao Miyazaki's latest animated creation follows the adventures of Ponyo (Noah Cyrus), the girl-faced goldfish daughter of Gran Mamare (Cate Blanchett), a sea goddess, and Fujimoto (Liam Neeson), a human-hating, embittered wizard who resembles an androgynous eighties glam rocker. Tired of life under the sea and under the watchful eye of her father, Ponyo escapes and befriends a young boy named Sosuke (Frankie Jonas). After she transforms into a human using Fujimoto's magical potions, she reunites with her new friend, inadvertently causing a flood incited by her father's wrath. Not nearly as multi-faceted as Miyazaki's *Princess Mononoke* (1997) or *Spirited Away* (2001), Ponyo still manages to

enchant with its rich color palette, painstakingly hand-drawn animation, and beautiful original score by Joe Hisaishi. Nevertheless, despite the imaginative world where goldfish-turned-girls can run on the crests of waves and toy boats transform into real-life seafaring vessels, some of the magic is inevitably lost in translation due to the talented yet overwhelmingly Westernized cast. (1:40) *Grand Lake, Shattuck, Sundance Kabuki.* (Swanbeck)

Public Enemies (2:28) *Shattuck.*

▶ **Séraphine** (2:D1)

Smith Rafael.

Shorts (1:29)

Spread (1:31) *SF Center.*

Tetro (2:D7) *Smith Rafael.*

Thirst (2:13) *Lumiere, Shattuck.*

The Time Traveler's Wife It's easy to dismiss Audrey Niffenegger's *The Time Traveler's Wife* as "chick lit," but those who have read the book know that it's darker, more complex, and certainly more original than that term suggests. Pity about the film. As adaptations go, *The Time Traveler's Wife* is fairly straightforward and sticks close to its source material — with plenty of edits. Fair enough: no one wants an eight-hour movie. This is still the story of Henry DeTamble, a librarian cursed with a genetic disorder that makes him involuntarily travel through time, and Clare Abshire, the artist who loves him. Lost in the translation, however, is the depth that made the book a success. These characters are unapologetically flat, in love because the screenplay says so. There is no progression to their relationship as the film careens

toward its weepy conclusion. Eric Bana and Rachel McAdams are both solid as the romantic leads, but the effort as a whole feels lazy — it banks on the bestseller's buzz instead of on its own merits. (1:48) *Shattuck, Sundance Kabuki, 1000 Van Ness.* (Peitzman)

The Ugly Truth (1:41) *1000 Van Ness, SF Center.* (Rapoport)

▶ **Yao-Hoo, Mrs. Goldberg** (1:32) *Opera Plaza, Shattuck.*

REP PICKS

▶ **The Cheerleaders** No less an authority on schlock than Yerba Buena Center for the Arts film programmer Joel Shepard claims this 1973 drive-in favorite is the best teen sex comedy ever made. Them's fighting words, particularly since even within the narrow realm of teen cheerleader sex comedies, one does not trifle idly with the greatness of 1979's *H.O.T.S.* However, this originally X-rated effort is softcore silliness so insistently, lasciviously puerile, with performances so guilelessly amateur it seems filthier than most hardcore. (Given monikers like Ace Baandige, Jovita Bush, Stephanie Fondue, and Richard Meatwhistle, it would seem many cast and crew members considered this less-than-respectable employment, too.) Amorosa's High's cheer squad will do anything for — and with, and to — their football team. The "plot" revolves around the terrible problem of 16-year-old new cheerleader Jeanie's virginity, a circumstance that at her advanced age is almost beyond the comprehension of her fellow pom-pom girls. Frequently going full-frontal, they'll do it in a snap, on a school bus (or bus driver), in a locker room, car wash, locker room, on an exercycle, or with a parent (someone else's parent, thankfully). There's also a bizarre scene in a janitor's apartment that encompasses a bear suit, burst waterbed, brief animation, and some very strange notions about "homosexual" decor. Director Paul Glicker's camera can often barely bring itself to rise above crotch level, its T&A heavy on the "A." Nearly every line (let alone cheer) is a dumb double entendre, when not waxing blunty poetic ("I'm wise to the rise in your Levis," "Big John's on the scene, like Dr. Spock with a cock"). Eventually the girls' bottomless libidinousness exhausts both theirs and a rival team, resulting in a Big Game in which the players are too pooped to play, stumbling around and falling asleep on the field. The fact that the pseudonymous performers really do look barely-legal — as opposed to the usual cinematic 25-year-old high schooler — only adds to the aromatic nature of what is one of the most cheerfully sleazy Me Decade artifacts you'll ever see. Glicker will attend this revival screening, and his Q&A should be particularly interesting since *The Cheerleaders* was shot around the Bay Area. Yerba Buena Center for the Arts. (Harvey) **SFBG**

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Schedules are for Wed/19-Tues/25 except where noted. Director and year are given when available. Double and triple features are marked with a *. All times are p.m. unless otherwise specified.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. "Midnight Mass:" *Elvira, Mistress of the Dark* (Signorelli, 1988), Fri-Sat, midnight. With Elvira in person and a

sneak peek at Joshua Grannell's upcoming feature directorial debut, *All About Evil*, starring Elvira and Peaches Christ.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945, Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CAFÉ ROYALE 800 Post, SF; www.ham-o-rama.com. Free. "Incredibly Strange Picture Show:"

"Zach Galifianakis Live at the Purple Onion" (2006), Wed, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. *Brüno* (Charles, 2009), Thurs, 6, 8, 9:45. *Inglourious Basterds* (Tarantino, 2009), Aug 21-27, call for times.

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1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. *The Cove* (Monroe, 2009), call for dates and times. *Empty Nest* (Burman, 2008), call for dates and times. *In the Loop* (Iannucci, 2009), call for dates and times. *Séraphine* (Provost, 2008), call for dates and times. *Tetro* (Coppola, 2009), call for dates and times. "Films of My Life: Brad Bird Presents:" *Dr. Strangelove* or: *How I Learned to Stop Worrying and Love the Bomb* (Kubrick, 1954), Wed, 7. This event, \$15.

FILMORE CENTER PLAZA O'Farrell and Fillmore, SF; (415) 921-1969. Free. *Iron Man* (Favreau, 2008), Thurs, 8.

"FILM NIGHT IN THE PARK" This week: Union Square, Geary at Powell, SF; (415) 453-4333, www.filmnight.org. \$3-6. *On the Waterfront* (Kazan, 1954), Sat, 8.

FOUR STAR 2200 Clement, SF; (415) 661-3488, www.thrillville.net. \$12. "Thrillville's Satanic Sci-Fi Schlock-o-Rama:" *Missile to the Moon* (Cunha, 1958), and *The Devil's Hand* (Hole, 1962), Thurs, 7:30.

GOOD HOTEL 112 Seventh St, SF; www.sfbike.org/chain. Free. "Bike-In Movies with the San Francisco Bicycle Coalition:" *Klunkerkz* (Savage, 2006), Wed, 8.

HUMANIST HALL 390 27th St, Oakl; (510) 681-8699. \$5. *Bay Area Cypher* (Hassan), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Summer CinemaLit: Gotta Oaŕcel!" *42nd Street* (Bacon, 1933), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berkeley; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Secrets Behind the Door: Treasures from the UCLA Festival of Preservation:" *Word is Out: Stories of Some of Our Lives* (Various, 1977), Wed, 7; *In the Land of the Head Hunters* (Curtis, 1914), Thurs, 6:30; *Young America* (Borzage, 1932), Sun, 5; *Song o' My Heart* (Borzage, 1930), Sun, 6:30. "Eccentric Cinema: Overlooked Oddities and Ecstasies, 1963-82:" *Dirty Little Billy* (Oragoti, 1972), Thurs, 8:15. "Celebrating Italian

Actors:" *Hawks and Sparrows* (Pasolini, 1965), Fri, 6:30; *The Gospel According to Saint Matthew* (Pasolini, 1964), Fri, 8:25. "Into the Vortex: Female Voice in Film:" *Brief Encounter* (Lean, 1945), Sat, 6:30; *The Enchanted Cottage* (Cromwell, 1945), Sat, 8:15.

PARAMOUNT THEATRE 2025 Broadway, Oakl; 1-800-745-3000, www.ticketmaster.com. \$5. *Rear Window* (Hitchcock, 1954), Fri, 8.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$7-10. "New Cuban Filmmakers Film Series:" *Broken Gods* (Oaranas, 2008) with "Tic Tac 6" (Ma, 2008), Wed, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. *Dead Man* (Jarmusch, 1996), Wed-Thurs, 7, 9:25 (also Wed, 2). *Sita Sings the Blues* (Paley, 2008), Fri-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). Call for Mon-Tues shows and times.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. Call for program info.

SAN FRANCISCO MUSEUM OF PERFORMANCE AND DESIGN 410 Van Ness, SF; (415) 255-4800, www.mpsdf.org. \$15. *Bitter Sweet* (1929), Wed, 7. Presented in conjunction with the exhibit "Star Quality: The World of Noël Coward."

SFMOMA 151 Third St, SF; www.sfmoma.org. \$5 (free with museum admission). "Richard Avedon Film Series:" *Bound by the Wind* (Brown, 1992), Thurs, 7 and Sat, 3.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. "Beyond ESPN: An Offbeat Look at the Sports Film:" *Agua* (Chen, 2006), Thurs, 7:30; "Midnites for Maniacs presents Winning Isn't Everything Triple Feature:" *Ice Castles* (Wrye, 1978), Sun, 2; *The Bad News Bears* (Ritchie, 1976), Sun, 4; and *The Cheerleaders* (Glickler, 1973), Sun, 7. **SFBG**

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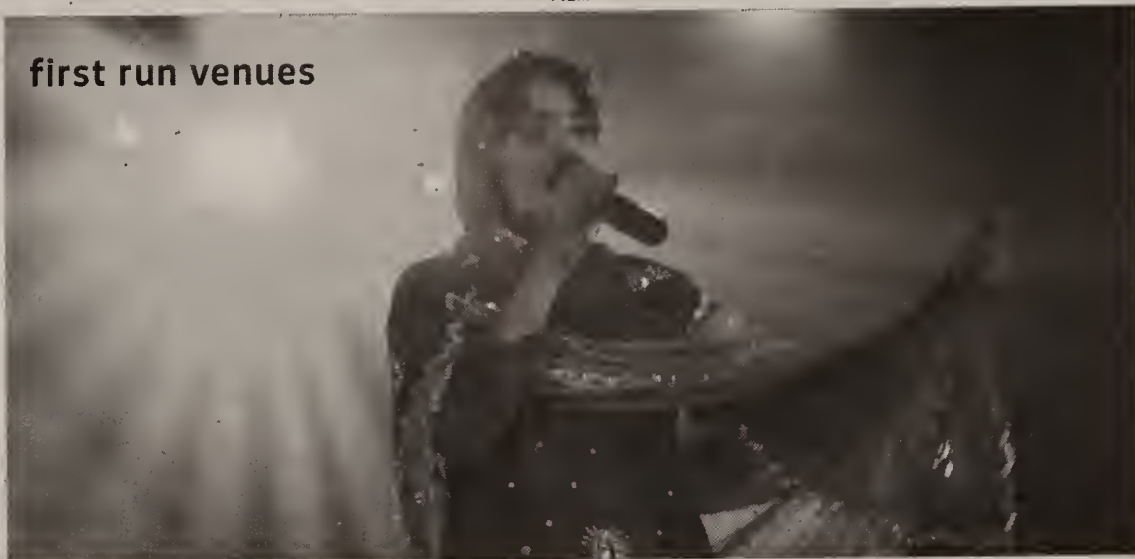
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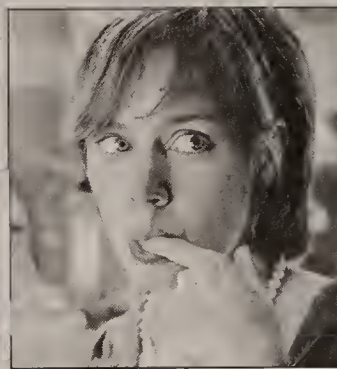
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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4B93.

Century Plaza Noor off El Camino, South 5F. (650) 742-9200.

Century 20 Junipero Serra/John Oaly, Oaly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4B93.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANOANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4B93.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-B422.

Stonestown 19th Ave/Wipston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 5th/Emeryville, Emeryville. (510) 457-4262.

California Kittredge/5th/Atuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 5th/Atuck, Berk. (510) 464-5980.

UA Berkeley 2274 5th/Atuck, Berk. (510) 843-1487. SFBG

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0320982-00 The following person is doing business as **Carolina Carpentry**, 1354 Florida St., San Francisco, CA 94110. Hudson Cress 1354 Florida St. San Francisco CA, 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hudson Cress. This statement was filed by Magdalena Zevallos on July 1, 2009. **July 29, Aug. 5, 12, 19**SS04

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321024-00 The following person is doing business as **OINEILL ELECTRIC** SOB Bayswater Ave., Burlingame, CA, 94010. Eoin O'Neill, P.O. Box 11737S, Burlingame, CA, 94011-737S. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date June 30, 2009. Signed Eoin O'Neill. This statement was filed by Lena Lee on July 6, 2009. **#35237, August 12, 19, 26 & September 2, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321036-00 The following person is doing business as **Gnomie**, 1619 48th Ave., San Francisco, CA 94122. Aleks Petrovitch 1619 48th Ave., San Francisco CA, 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/6/2009. Signed Aleks Petrovitch. This statement was filed by Marielyne L. Argente on July 6, 2009. **July 29, Aug. 5, 12, 19**SS04301

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321436-00 The following person is doing business as **3RD SPACES**, S40 Howard Street, San Francisco, CA 94105. Michael Zuckerman, 15B3 31st Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07-07-09. Signed Michael Zuckerman. This statement was filed by Maribel Jaldon on July 22, 2009. **#35230, July 29, August 5, 12, & 19, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321583-00 The following person is doing business as **SERENA HUGHES DESIGNS** 2601 47th Avenue, Apt. #1, San Francisco, CA. 94116. Serena Hughes, 2601 47th Avenue, Apt. #1, San Francisco, CA, 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/28/09. Signed Serena Hughes. This statement was filed by Jeanette Yu on July 28, 2009. **#35233, August 5, 12, 19, 26 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321620-00 The following person is doing business as **TECTA ASSOCIATES**, 2747 19TH STREET, SAN FRANCISCO, CA 94110. Ahmad Mohazab Architects, INC. CA, 2747 19th St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 03/21/06. Signed Ahmad Mohazab. This statement was filed by Maribel Jaldon on July 30, 2009. **#35232, August 5, 12, 19, & 26, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321642-00 The following person is doing business as **SAMASAMDI CONSULTING** 211 Clipper Street, San Francisco, CA. 94114. Krishanti Dharmaraj, 218 Juanita Avenue, Pacifica, CA 93044. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date July 30, 2009. Signed Krishanti Dharmaraj. This statement was filed by Maribel Jaldon on July 30, 2009. **#35236, August 12, 19, 26 & September 2, 2009**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321801-00 The following person is doing business as **GOLDEN GATE CARDIOLOGY** 2340 Clay Street, Suite 537, San Francisco, CA 94115-1932. James Mailhot, 60 Marzanita Court, Millbrae, CA 94030. Gary F. Milechman, 327 Deertail Lane, Mill Valley, CA, 94941. Fiona Dulbecco, 6 Throcmorlon Lane, Mill Valley, CA, 94941. Sung W. Choi, 2299 Sacramento Street, #3, San Francisco, CA. 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01-03-2000. Signed James Mailhot. This statement was filed by Jeanette Yu on August 6, 2009. **#35237, August 19, 26, September 2, & 9, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0321956-00 The following person is doing business as **CITY BUILDING SERVICES** Nery R. Figueroa 6513 3rd Street, San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-13-09. Signed Nery Figueroa. This statement was filed by Lena Lee on August 13, 2009. **#35237, August 19, 26, September 2, 9, 2009.** <rb(2S, O, K, 100%, O, 0, 17 pt>

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: May 5, 2009. To Whom It May Concern: The name of the applicant is: GLOBAL TOUCH LLC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2001 CHESTNUT ST, SAN FRANCISCO, CA. 94123-2701 Type of license Applied for: 47-ON-SALE GENERAL EATING PLACE. **July 29, August 5, 12, & 19, 2009 L# 35229**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: May 26, 2009. To Whom It May Concern: The name of the applicant is: **LAYERS LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3318 Fillmore Street, San Francisco, CA 94123-2711. Type of License Applied for: 41-ON-SALE BEER AND WINE - EATING PLACE. Publication date: **August 5, 12, & 19 2009. L#35212**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Applicant is: WOOD DRAGON LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2769 LOMBARD STREET, SAN FRANCISCO, CA. 94123-2411. Type of license Applied for: 41-ON-SALE BEER AND WINE - EATING PLACE. Date of filing: JULY 30, 2009. **August 5, 19, 26, 2009. L#35231**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Bertha Lee Bean. CASE NUMBER: PES-09-292645.

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of BERTHA BEAN, A Petition for Probate has been filed by: **LESLIE GOMEZ** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102, as follows: September 2, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: ELVIS RAY BEAN, 330 TOPEKA AVENUE, SAN FRANCISCO, CA. 94124. TELE: 415-571-3942. **Publication date(s): August 12, 19, 26, 2009 L#35235.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-09-S499S6, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Beverly Langer for change of name. TO ALL INTERESTED PERSONS: Petitioner **Beverly Langer** filed a petition with this court for a decree changing names as follows: Present Name: Beverly Langer Guldin. Proposed Name: **BEVERLY LANGER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 6, 2009. Time: 9:00 AM Room - 218. Signed by James J. McBride, Presiding Judge on May 15, 2009. Endorsed Filed, San Francisco County Superior Court of California on May 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): August 19, 26, September 2, & 9, 2009. L#35238.**

psychic dream astrology

AUGUST 19-25

ARIES

March 21-April 19

The pain that has taken up residence in your ass is a guest you invited, Aries. Don't incite change if you want everything to stay the same. Your skin is itching in the cast that is mending you up, but don't rip the thing off. It's a necessary annoyance, for now.

TAURUS

April 20-May 20

Try to separate what you *think* you like from what you actually *like*. If it feels bad every time you eat dairy, kick it with a certain someone, or listen to techno, why keep doing it? Reassess how you define happiness, so you can get more happy.

GEMINI

May 21-June 21

When you see a yellow light, do you slam on the brakes or speed up? This is not the week to push Lady Luck around 'cause she'll whoop you across that road. Avoid an all-in or all-out attitude. Be patient.

CANCER

June 22-July 22

No matter what, you're gonna have to compromise. You can't know all the answers and make perfect decisions. Practice being present and counting your blessings. I know, I know, that won't help your problems, but it *will* help your attitude. With a change in stance, you are likely to see more options available to you.

LEO

July 23-Aug. 22

The problem with success, love, and other such riches, is that you have so much to lose, it can drive a Leo crazy. Instead of fretting over how far the drop is below you, try enjoying the view for a while. Consider your hazards, make adjust-

ments where necessary, and then enjoy what you've got.

VIRGO

Aug. 23-Sept. 22

Go with the flow or become Flow Master? You are stuck between a rock (your urge to micromanage) and a hard place (your need to not feel responsible for everything). Problem is, you don't know what your responsibility is. This week, don't try to control what you don't understand.

You've got these darn sparkly red slippers on your feet, but what are they good for?

LIBRA

Sept. 23-Oct. 22

You will not find answers in any external source. Instead of getting all spiritual and self-reflective like you are supposed to, you're running around like a chicken with its head cut off. Check in with your inner knowing, or go on a spelunking expedition to ferret some out. Panic will get you nowhere.

SCORPIO

Oct. 23-Nov. 21

All signs point to dealing with the real, Scorp. With Saturn and Pluto high five' yaw, and Jupiter and Neptune trying to bog you down, the race is on between your drive to check out and have fun at all costs, and the need for

you to make more cost-effective choices. It's a real tortoise and the hare race. Develop a shell.

SAGITTARIUS

Nov. 22-Dec. 21

To wisely calculate your risks, you should not only assess your own abilities (or lack thereof) but also the environmental factors you're likely to deal with. You don't have the privilege of existing in a bubble. Make choices that you and others can live with.

CAPRICORN

Dec. 22-Jan. 19

Don't be a tyrant, Caps. Get it together and stop laying down the Law, as though you're Rule Maker and Enforcer Guy. Just govern your own self and set appropriate boundaries with energy that fits your situations.

AQUARIUS

Jan. 20-Feb. 18

It's a great time to start something new. You are ready to assert your self in the world, but make sure you put your walking shoes on before you hit the pavement. Inspiration is fabulous and essential for any innovation in an Aquarians' life, but without dedication and perspiration, you're not going to get very far.

PISCES

Feb. 19-March 20

You've got these darn sparkly red slippers on your feet; they are so cute, and what else are they good for? ... oh yeah! There's no place like home, Pisces. This week you are being called upon to use the gifts that you already have but haven't yet figured out how to use. Allow yourself to be daring enough to try what you *suspect* you can do. **SFBG**

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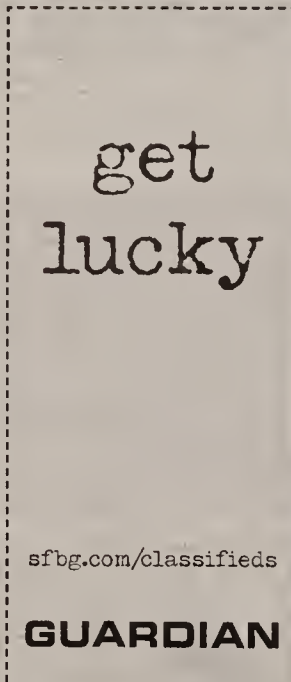
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Wild thing

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:

I've read your column (and other sex columns) for years, and one thing I always notice you saying is that all fantasies are OK, and fantasizing about something can't hurt anything. But what if *you* don't think your fantasy is OK? I'm a lesbian, I have a girlfriend, and we have a pretty satisfying sex life. Even so, I'd understand why if I (or my girlfriend) were fantasizing about other women, or about things that we're just not going to do, like S&M (some of our friends are into it but it's not for us) or threesomes. But I'm not. I'm fantasizing about guys! When she fingers me, I pretend it's a cock. I don't even like cocks! I haven't sex with a guy since I was 16, and I stopped because I didn't like it. So what's going on? I feel really bad about it, like if my girlfriend knew she'd feel betrayed, and also like I'm betraying myself. I'm happy being a dyke. I AM a dyke! So what the hell?

Love, Confused, guilty, still a dyke

Dear Dyke:

Of course you are, dear. You are a dyke and nobody can take that away from you, so no need to be so defensive. We believe you. The question then is, do *you* believe you? Are you really a dyke? Really? You really think so, feel so, know so? OK then. What are you worrying about?

Right. Your girlfriend. Well yes, it is entirely likely that she would find your fantasy life appalling, especially if, while cluing her in, you emphasized the part about pretending any part of her body is ... one of Those Things. If you do decide to tell her what's going on, you're going to want to rephrase that. Fantasizing that there is a Thing around somewhere and fantasizing that said Thing has replaced your girlfriend are not at all the same thing, and you're going to want to try to spin it in such a way that she hears that you are super-satisfied with her and just happen, also, to fantasize about one of those bad horrible Things that of course she could not possibly have, nor would you would never wish she did have. Are we all clear on that?

You would also want to emphasize that you are not thinking about cheating or answering one of those ads from straight guys looking for the kind of "lesbians" they're used to seeing in porn movies. You're not looking for man, just thinking about a Thing. A Thing completely unconnected to a person. An imaginary Thing.

Your other choice is, obviously, not to tell her. This is actually the way most people go; and despite my officially endorsing relationship glasnost as much as possible, I don't actually believe that you have to tell even your nearest and dearest *everything*. If everyone did publicly confess every vile thing that had ever crossed

their minds anywhere along the sexual response cycle, it might have a salubrious effect on society in general — No more shame! Everybody's kind of perverted! — but then again, it might just as well make for a lot of really nasty fights and some divorces, and to what end?

I can only think of one reason to tell her, but it's a big one: there is a chance that she will look startled (which will terrify you) and then confess, all in a rush, that she has similar fantasies and was sure you'd freak out if you ever knew, and then you could both laugh and forgive each other and yourselves and live happily ever after. But frankly, I'm still on the side of don't ask, don't tell (and don't quote me).

Your other choice is not to tell her. This is actually the way most people go.

But how your girlfriend would react is not really the question anyway, I don't think. I think what you really need is to feel OK about it for *you*. I can't make the fantasies go away (and neither can you). I can't reach through the screen here and therapize you, or hypnotize you and make you repeat "It is OK to fantasize about things I do not want to do" over-and-over until you believe it. All I can do is tell you that I have heard the same things from lesbian after lesbian. Whether it's because the taboo is the hot, or because women appear to be, by and large, rather more flexible of sexual orientation than men are; it seems that a lot of women who would never dream of having sex with a man do, in fact, dream of having sex with men. It's inconvenient, uncomfortable, and politically incorrect, but that doesn't make it not true.

There. I've normalized it for you. I hope it helps. I did forget to ask you one thing, though, a thing about Things: if you really want to feel a Thing in there, have you considered just buying one? They're not the same, it's true, but then again the Things you've been thinking of aren't real either. Like the song says, it's all only make-believe.

*Love,
Andrea*

See Andrea's other column at carnalnation.com.

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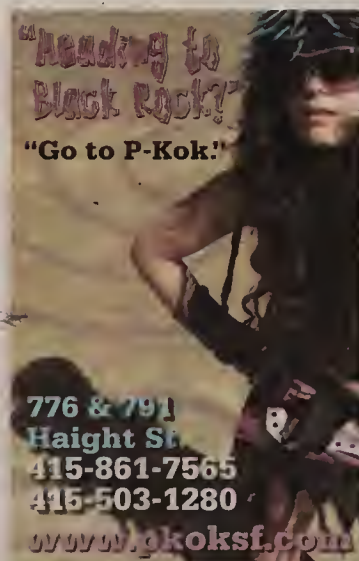
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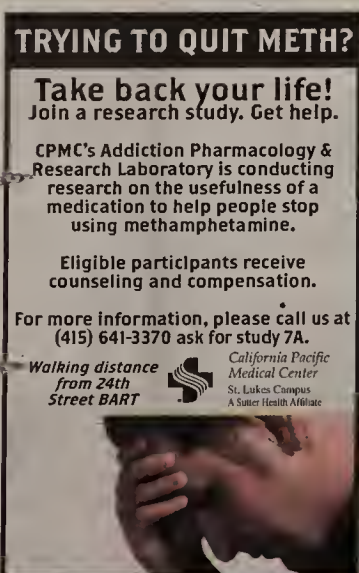
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